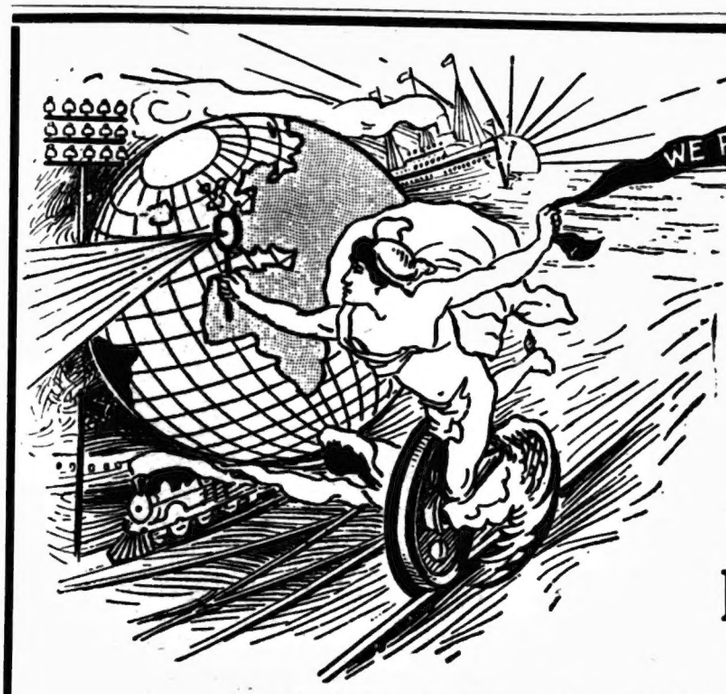
THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

No. 28. [Entered at Stationers' Hall.] NOVEMBER 21, 1907. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.



Registered Trade Mark.

URBAN PRODUCTIONS

the Standard of

Motion Picture Films

and

Kinematograph Appliances.

URBAN-ECLIPSE FILMS

for **artistic** beauty, **photographic** quality, **instructive** value, **steadiness** of projection, **novel** and **clean** treatment of subject,

HAVE NO EQUAL IN THE WORLD'S MARKET.

URBAN BIOSCOPES, CAMERAS and ACCESSORIES

Are superior in every respect in design, workmanship, finish and efficiency.

(For announcement of Latest Urban Eclipse Film Subjects see next page).

THE CHARLES URBAN TRADING COMPANY, Ltd.,

48, RUPERT ST., SHAFTESBURY AVENUE, LONDON, W.

Telegrame—"Bioscope, London." Telephone—**3118** Central.

Distributing Branches and Agencies at { **Paris.** **New York.** **Vienna.** **Barcelona.** **Sydney.** **Montreal.** **Berlin.** **Chicago.** **Moscow.** **Milan.** **Melbourne.** **Buenos Ayres.**

Hilariously Comic and Intensely Dramatic Films.

MYSTERY OF A CAB.

For astounding Comic Appearances, Disappearances and Reappearances, carried out in the most matter-of-fact manner, this subject has no equal.

No quick-change artist ever worked with such rapidity, or secured such wonderful results. The cab is mysterious, indeed, but equally so are horse, driver and fare, to say nothing of bipeds and quadrupeds engaged in the minor parts. Not only are changes of garments effected, but changes of personality as well, and fun is fast and furious from the opening to the closing scenes depicted in this marvellous film.

No. 3192. Code, "Rapid." Length 275 ft. Price £4 11s. 8d.

Wrongfully Accused.

A beautiful and pathetic subject with a happy ending, which depicts the adventures of a friendless girl who, leaving home for the first time, is falsely accused and imprisoned by the machinations of a jealous woman. **Thrilling and touching scenes,** which will secure for this dramatic film a hearty reception.

No. 3221. Code, "Innocent." Length 540 ft. Price £9.

An Obliging Gentleman.

Too obliging for his own comfort, the hero of this exceedingly comic film story has sundry experiences of an ignominious character, each more laughable than the last, until his affability eventually earns for him a period of seclusion in the place provided for criminals.

DELIGHTFULLY COMIC IN EVERY EPISODE.

No. 3230. Code, "Assist." Length 220 ft. Price £3 13s. 4d.

For Love of a Smuggler.

A TRAGEDY OF INTENSE AND THRILLING INTEREST.

The superb water effects on a wild, rock-bound coast which, from first to last, are continuous, would of themselves, apart from **the intensely dramatic story,** arouse any audience to a pitch of enthusiasm.

No. 3225. Code, "Daring." Length 575 ft. Price £9 11s. 8d.

An Old Cashier's Loyalty.

A Pathetic and Beautiful Drama, Exquisitely Set and Delightfully Enacted.

A touching story of loyalty, loss of position and honour in shielding the real culprit. **Strong situations and exciting incidents throughout,** gradually lead to a thrilling climax.

No. 3226. Code, "Cashier." Length 500 feet. Price £8 6s. 8d.

Visit of the German Emperor and Empress.

— A MAGNIFICENT SPECTACLE. —

Scenes at Oxford Circus, secured from special and exclusive positions.

Presentation of addresses by the Mayors. Procession of the Prince and Princess of Wales. Sovereign's Escort of Life Guards. The Kaiser and Kaiserin and the Imperial Suite, etc., etc.

Scenes at the Guildhall, from positions especially favourable

Arrival of the Lord Mayor and Civic officials. Reception of the Royal Family. Arrival of the Emperor. The most characteristic close portrait ever secured of the Kaiser, etc., etc.

Presented with Absolute Fidelity of Detail, and of Beautiful Photographic Quality.

No. 2091. Code, "Kaiser." Length 400 feet. Price £6 13s. 4d.

URBAN-ECLIPSE FILMS, 4d. PER FOOT NET. Terms: CASH WITH ORDER.

No Extra Charge for Tinting.

THE CHARLES URBAN TRADING COMPANY, LTD.

Chief Offices:—

48, RUPERT ST., SHAFTESBURY AVENUE, LONDON, W.

Telegrams: "Bioscope, London." Telephone: 3118 Central.

Distributing Branches at { ***PARIS, NEW YORK, VIENNA, MILAN, SYDNEY, MONTREAL, BERLIN, CHICAGO, MOSCOW, BARCELONA, MELBOURNE, BUENOS AYRES.***

THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROUGH.

No. 28. VOL. 2. [Entered at Stationers' Hall.] NOVEMBER 21, 1907. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

Subscription.

6/6 per annum prepaid for copy sent weekly directly published. America and Colonies:—1 dollar, 75 cents.

Advertising Rates.

Whole Page £4 0 0 inst. | **Quarter Page** £1 10 0 inst.
Half Page 2 10 0 ,, | **Per Inch** Single Col. 7 0 ,,
Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

NOVEMBER 21, 1907.

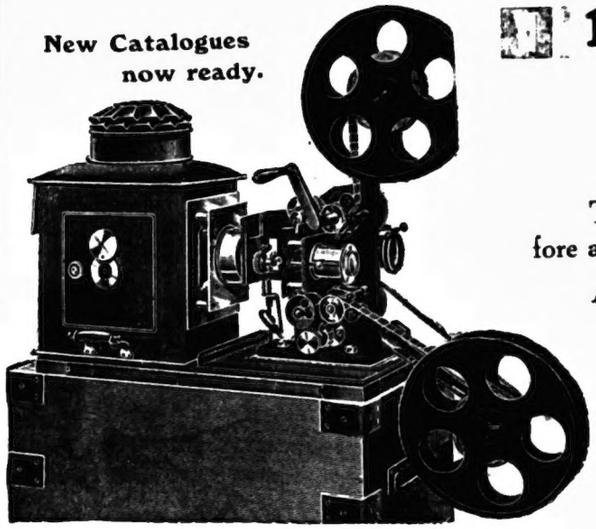
Standardisation of Films Next week we shall publish particulars of the standard film adopted by the leading members of the trade and ratified by the Kinematograph Manufacturers' Association. It will be noticed that, in addition to aiming at a definite size for the film as well as for the perforations, it is advocated and indeed passed that the relative position of the pictures with that of the perforations shall be constant. The juncture of any two succeeding pictures are to come exactly in the centre of a perforation. The advantage of this precaution alone is very great, insomuch that when all film pictures are so arranged upon the celluloid ribbon, the operator will not need to make any re-adjustment of the film in the gate after once placing it centrally. Naturally it will be some time before film adjustment mechanisms will be entirely dispersed with, as it will necessitate old subjects taken on the old system, becoming obsolete first.

A great assistance to Operators. When all film pictures are made alike in this respect, operators will find their work considerably simplified, not merely with regard to the operation of projecting, but also in joining up a number of different subjects for use on one spool It must not be forgotten however, that there will still remain the need for correct spacing between each successive subject, for without due attention to this point it might happen that when a second subject arrives in the gate exactly a half of two pictures are thrown upon the screen, or three quarters of one and a quarter of another. To guard against defects of this character the operator should always give preference to blank spacing film made up of *complete* picture blanks with a line of clear film between each blank and exactly opposite the centre of a perforation. Manufacturers who fall in line with the approved scheme of standard film will in future be obliged to involve themselves in some extra trouble when constructing cameras suitable for the purpose. This however, is not a very serious matter, as it only consists in a slight alteration, perhaps in the relative positions of gate aperture and sprocket wheels,—position of intermediate pressure roller coming between dog and lower sprocket,—or the claw and the cam. These are details that will not trouble the operator, but he will soon discover that such precautions are of great benefit to him in practice.

A Misnomer. Professor Korn's system of sending photographs by wire is generally referred to as "telephotography," which is a misnomer, because telephotography has long since been used to signify the photographing of distant objects by means of a specially constructed lens or system of lenses. To prevent possible confusion in the future, it has been suggested that "phototelegraphy" is a better term to use. It is interesting to note that simultaneously with the demonstrations recently given by Professor Korn in this country at the offices of the *Daily Mirror*, M. Belin, of Lyons, gave a demonstration in Paris of what may be termed an improved method of bringing about similar results. Particulars of this new system will be found elsewhere in the present issue, and readers who know anything about the carbon process in photography will not find it difficult to understand the chief characteristic of the improved process.

Butcher's EMPIRE Cinematograph and Projecting Lantern.

New Catalogues now ready.



1908 Model (Now Ready).

ABSOLUTELY ROCK STEADY.
BALL BEARINGS THROUGHOUT.

The mechanism is perfectly free from vibration and therefore a steady picture is assured.

Automatic Cut-off worked by Gyroscope in a horizontal position.

Body of Lantern well ventilated. Condenser can be removed from outside of Lantern, thereby saving considerable time in the event of a broken glass.

Price complete with Cinematograph and Lantern Lenses, 2 Spools, in strong Iron-bound Case **£35**

WE HIRE FILMS. Write for latest Lists.

Telegrams—"England, London," Telephone 1632 Holborn.

W. BUTCHER & SONS, LTD.

Camera House, Farringdon Avenue, London, E.C.

JOHN WRENCH & SON,

Manufacturers of Optical and Scientific Lanterns, Accessories and Kinematographs - - -

50, GRAYS INN ROAD, LONDON.

Telegraphic Address—Optigraph, London.

Telephone—5006 Holborn.

— THE —

Concert Artistes' Journal

is the

Organ of the Entertainer.

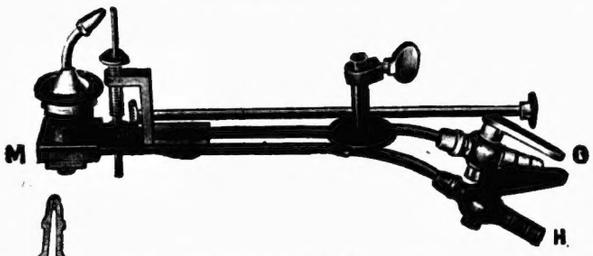
3/6 per annum post free from

E. T. HERON & CO.,

9 & 11, Tottenham Street, London, W.

JACKSON'S "INJECTOR" MIXED JET.

Price 30/-.



This is the only Mixed Gas Jet which will work at full power with coal gas taken direct from the town supply and oxygen from a cylinder.

Last season's experience again confirmed the superiority of this jet over all others. It will yield **the full 1,800 to 2,000 Candle-Power** (so-called) of the ordinary mixed jet when taking its supply of coal gas direct from the town's pipe, or even from a bag *without any pressure at all.* If a town's supply is not available, it will work just as well with coal gas from a cylinder. We cannot see why jets should be purchased which do not offer these alternatives. We have scores of testimonials from leading lanternists. A High-Power Injector Jet for Kinematograph work is also supplied, price 37/6.

Full particulars free on application to

British Oxygen Co., Ltd., Great Marlborough Street, MANCHESTER.

Topical Pars.

The famous Cirque d'Hiver, Paris, has been turned into a living picture theatre.

The latest addition to Gaumont's clientele of Royal personages is the Czar of Russia.

A kinematograph entertainment was given to the inmates of Ipswich Workhouse last Wednesday evening by Mr. J. C. Wiggin.

The retiring Mayor and Mayoress of Bath gave an "At Home" at the Roman Promenade last Wednesday. The animated pictures of Bath were twice exhibited and much admired.

Mr. Wm. Bruce, B.Sc., F.H.H.S., shortly begins a series of lantern lectures on Agriculture, under the auspices of the County Council at Perth, N.B.

Beginning on Saturday last, the Balham Empire put on the following program: Enchanted Pond, Grandpa and the Kitten, River Panorama, The Pirate, Unfortunate Start, Artful Lovers, Enchanted Boudoir, Falsely Accused, Tommy and the Glue Pot, Chair Making, Collar'd Herring, Mysterious Armour, Irresistible Piano, Simpkin's Saturday Off.

A good investment will be found in our advertising columns. Our publishers are making a special offer of the complete edition of the OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL (our predecessor) and the KINEMATOGRAPH AND LANTERN WEEKLY from No. 1 to date for 10s. the lot. These in time will be valuable, like all first publications, and to those in any way connected with the trade they should prove indispensable reference books.

All who attended the entertainment given last week in aid of the Lansdown Hospital came away impressed with the possibilities of Urbanora. The Rev. Albert Lee, Ph.B., F.R.G.S., who is chairman of the Windsor Secondary School Committee, and who gave short explanatory addresses, was enthusiastic about this development of the kinematograph. The pictures were utterly unlike any animated pictures previously seen in Bath, and were from an educational point of view far superior to any hitherto shown here.

Mr. Arthur Malden's visit to the Dome, Brighton on November 13th was signalised by a gathering of over 3,000 persons, every corner being packed to its utmost capacity and the frequent outburst of applause showed the keen enthusiasm of the audience. The subject was ever popular "Norway, the Land of the Midnight Sun" and Messrs. Malden and Mercer were congratulated upon a splendid success. Mr. Malden has been engaged for two further appearances of one and two days duration respectively.

On Tuesday, November 19th, Mr. J. Rowbottom, of Manchester, gave a lecture on "Ideal Conditions of Labour" at the Town Hall, Oakengates, illustrated by a large number of kinematograph films. The lecture was under the auspices of the Oakengates Co-operative Society, Ltd., which is to be congratulated on this up-to-date method of arousing an interest in social questions. On November 5th, Mr. Rowbottom gave "A Holiday trip to Bonnie Scotland," also illustrated by bioscope. His lecture on Labour has also been recently delivered before the Horbury Industrial Co-operative Society, Ltd.

According to our wideawake press the news has reached this country "from America," that "The kinematograph is to be pressed into service to reveal the secrets of the vegetable world. It is to show us how flowers grow," etc., etc. This may be the first time this has been accomplished in America, but English papers may be interested to learn that the Urban Co. has had some films of this nature for years. The Americans have no doubt done some clever things in the moving picture line, but we fail to see why they should have the credit of enterprise so purely English as that alluded to in this case.

Living Pictures in India.—The Excelsior Kinematograph exhibition on the Maidan, Cruickshank Road, Bombay, has early secured popularity, and it will undoubtedly be one of the chief attractions of the cold weather season, says the *Times of India*. The proprietors have done their utmost to secure the comfort of the public and are to be complimented on the tasteful manner in which the tent has been decorated. A great boon, one that will be greatly appreciated, are the electric fans, which are a welcome and pleasing innovation. There is a complete change in the program every week and it would be difficult to imagine a better selection than that being shown this week. The Hen that Lays the Golden Egg is full of incident and intensely amusing. There are three exhibitions nightly.

Coming Fairs.

	Pop.	Nov.
Thirsk		23
Ripon	9,000	23
Stourbridge	17,000	23
Crowle	3,000	23
York	78,000	23
Louth	10,000	23
Chesterfield	28,000	23
Darlington	45,000	23
Ulverston	11,000	23
Hartlepool	24,000	23
York	78,000	23
Gloucester	49,000	23
Newark...	15,000	30

Lantern Lectures of the Week.—At the Birmingham Town Hall, Sketches in Morocco, by Mr. Frederick Sternberg, F.R.G.S. ——At the Co-operative Hall, West Hartlepool, In the Shadow of Etna, by Mr. Samuel West, F.R.G.S.——At the Devonport Free Library, A Trip to the Land of the Midnight Sun, by Mr. W. H. Mountstephen.——At the Sunderland Empire, Humours of Parliament, by Henry Furniss.——At the Leeds Institute, Leeds, Wild Nature's Ways, by Mr. Richard Kearton (with kinematograph pictures) ——At the Church Hall, Shetley, South Wales, Switzerland, by Mr. Lillingston, Vicar of Shetley.——At the Midland Hotel, Manchester, Analogy, by Mr. M. B. Field.——At Liskeard Literary Institution, The Scenery of Scotland, by Mr. F. Johnson.——At the Wesleyan Chapel, Kilmersdon, The Odd One, by Mr. C. B. Bartlett.——At Taunton Castle, Rambles in the Footsteps of Samuel Prout, by Mr. James G. Commin.—At the Leicester Literary and Philosophical Society, The Volcanos of Derbyshire, by Mr. H. H. Arnold Bemrose. ——At the Black Horse Assembly Rooms, Horsham, The Church in Wales, by Rev. H. Bedford Pem.——At St. Peter's Presbyterian Church, Wales, its People, Scenery and Music, by Mr. W. Reid.—— At the Sunderland Workhouse, Peary's Dash to the Pole, by Mr. R. C. Mllne.——At St. Lawrence Jury, City, Palestine Past and Present, by Mr. Percy Taylor.——At Willow Street School, Leicester, A Visit to America, by Mr. J. H. Stephens.—— At the Palmer Hall, Rambles Round Whitby, by Miss Staveley.——At St. Mary's Hall, Addiscombe, A Trip to Brazil, by Mr. W. H. Hayes.——At the Mechanics' Hall, Nottingham, Scotland, by Mr. Arther B. Malden (with animated pictures).——At the Medhurst Grammar School, Hungary and the Hungarians, by Mr. W. H. Shrubsole, F.G.S.——At the Wesleyan Schoolroom, Sherburn, A Visit to the Channel Islands, by Mr. A. Taylor, J.P.——At the Temperance Hall, Shaftesbury, the Humours of Punch, by Mr. Stafford Webber.

HAVE YOU GOODS TO SELL, EXCHANGE OR HIRE?

The KINEMATOGRAPH WEEKLY is the best medium for their disposal.

Mr. W. J. Attack paid to have an advertisement inserted advertising a long list of second hand films for sale. After the first insertion he wired: "Please take out advt. Have sold all films through last week's insertion."

NOT WHAT WAS MEANT.

One of the lines in a recent "Middlesex" bill reads:

THE NEW BIOSCOPE	DIMM AND DISMAL

This seems an unnecessarily offensive way of billing what is generally regarded as one of the best turns of the program! What shows we have seen of the New Bioscope Co. have been neither dim nor dismal. But there, we suppose the unfortunate juxtaposition of these two turns on the bill was accidental, after all!

The Mechanics' Hall, Halifax, has been crowded during the visit of the Paris Modern Theatre Co. The major part of the program is taken up with the complete series of The Life of Christ, and other subjects include Cinderella, Joys of Tight Boots, Short-sighted Cyclist, Baby's First Outing, Electric Belt, Jim's Apprenticeships, and Picturesque Canada. There are matinees on Thursdays and Saturdays, and a weekly change of program. As evidencing the popularity of the entertainment, it is interesting to notice that on the first day a number of people had to be accomodated behind the screen.

WALTURDAW.

Latest Top Liners.

On Board the Mauretania.

410 feet. £10 5 0 (Less 33⅓ %)

A graphic picture of the giant liner's trip from Liverpool to Queenstown, including exclusive views taken from the deck of the vessel, on which the Walturdaw operator only was allowed.

Her Great Mistake.

960 feet. £24 0 0 (Less 33⅓ %)

Decoyed from her true lover by the wicked squire, the heroine of this delightfully interesting and exciting film quickly repents of her choice. Her husband lives by thieving, and assaults and robs a jeweller while in a railway carriage with his wife. He also plans to rob a large mansion, but owing to the smartness of a road sweeper, who warns the police, is captured, and ends his own life. His wife returns to her mother and father, is at first repulsed but afterwards received, and as the story ends we are led to believe that her old love story has been taken up where it was dropped six years previously.

You should see this film for the chase of the villain's motor by the hero's dogcart alone.

Fra Diavolo.

605 feet. £15 2 6 (Less 33⅓ %).

The life and adventures of this famous personage, about whom so much legend centres, in a delightful setting of woodland scenery. Full of stirring incideuts, capture of a coach full of people, betrayal of Fra Diavolo, etc., etc.

Indian's Friendship.

785 feet. £19 12 6 (Less 33⅕ %)

A thrilling story of the wilds of America, and a charmiug picture of some of the most delightful scenery in the world.

SPECIAL CHRISTMAS NUMBERS.

The Mistletoe Bough.

A seasonable comic. In the midst of the customary bunch of mistletoe, a mischievous youngster hides the mouth of a hose, and when loving couples halt for the usual reason drenches them with water. Couples cannot disclose their misfortunes without explaining what led them to stand under the mistletoe, so Tommy gets oft scot free until Grandpa aud Grandma salute each other, and are drenched like the others. They discover the culprit, and at the last the footman is seen holding the culprit underneath the stream.

Send for Particulars of Further Christmas Successes—"Santa Claus," 550 ft.; "Child's Prayer," 440 ft. Others ready shortly.

—— New Testimonials arrive daily for the CINEMATOPHONE. ——

The "Walturdaw" Co., Ltd.,

—— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. ——

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Trade Notes.

Improved "Universe" Bioscope.

Since publishing particulars of the "Universe" Bioscope under "Projectors as I see them," Mr. Kamm has made several improvements and additions to this instrument. On Saturday last we had the pleasure of inspecting the latest model. The improvements are connected with the gate through which the film passes. There is a catch to the gate of a new design and arranged so that the gate may be released and allowed to automatically spring open, by pressing a lever projecting slightly from the side. This method of releasing the gate is calculated to facilitate the work of inserting the film. The other improvement consists of a pair of solid steel springs fitted to the gate which come in contact with the edges of the film as it passes through the machine. Hitherto, a set of three pairs of bow springs were used at this point. The improved solid skate shaped springs, strictly speaking, are not spring in themselves but have a variyng resistance given them by what may be termed secondary springs. Thus at the back of the skate pieces pins are fastened which pass through the back of the gate. On these pins spiral springs are threaded and kept in place by milled thumbscrews. By operating the thumbscrews the tension of the skate pieces upon the sides of the film may be modified and the varying pressure thus afforded may be regulated whilst the machine is in operation and the picture is being projected upon the screen. The addition to the "Universe" consists of a strong travelling case for the machine which is easily convertable into a stand for mounting the instrument upon when in use.

Singing Pictures in India.

The Walturdaw Co. have just received a letter from Mr. Atherton of Poona, India. Mr. Atherton recently purchased a Cinematophone and he writes that although he has been open only a fortnight the novelty of singing pictures has already resulted in packed houses, which he believes will continue, as the Cinematophone is talked of in all quarters of the town. He concludes by asking the Company to send all their latest subjects out to him. This is an addition to an already imposing list of unsolicited testimonials to the pulling qualities of their instrument which have been received by the Walturdaw Co.

The Royal Wedding Pictures.

The Graphic Cinematograph Co., of Charing Cross Road, were honoured by the command to take photographs of the royal wedding at Wood Norton, and to exhibit the film before the notable assemblage of Royalty on Saturday last. Under the directorship of Mr. Cecil Jeapes, a special developing and electric printing plant was taken from London and a temporary boratory arranged at Evesham, where an exceedingly good film record was prepared within an hour of its being taken. By means of the Animated Graphic, the distinguished company watched with evident enjoyment the faithful reproduction, some 600 ft. in length, in which all were so personally interested, and in addition to the selection of latest films that were shown, the wedding picture had to be repeated. The success with which the Graphic's efforts have been crowned may be judged from the fact that they were at once commanded to continue their exhibition at Evesham for a further four days, a special program being provided on Wednesday, the Duke's birthday. In addition to producing at Evesham, Mr. Jeapes, by arrangement with Mr. Alfred Butt, despatched from the scene of action a copy of the film to the Palace Theatre, where it was received the same evening with marked enthusiasm.

Two Sorts of Realism.

According to the *Globe* "A remarkable incident is reported from Groix, or Groais, the little island off the Department of Morbihan, on the west coast of France. A kinematograph firm conceived the brilliant idea of making a picture with the lurid title of 'The Fall of a Carriage and Horse Down the Terrible Cliff known as Hell-hole.' For that purpose these enterprising people bought a worn-out horse and a dilapidated carriage, and with these accessories they took themselves to the top of the cliff mentioned and intended to hurl the horse and carriage over it. Meanwhile the islanders had learned the object of the preparations on the top of the cliff; they were filled with righteous indignation at the plans of the wretched people from the 'city of light,' and, rushing upon the strangers, threatened to hurl them into the sea. The men fled amid the howls of the country-folk." If this story is true it is an instance of a tendencey which cannot but in the long run prove harmful to the kinematograph trade. On the Continent there seem to be some firms who let neither decencey nor humanity stand in the way of their securing a picture. Enterprise of this description has happily not so far made its appearance in England and it is to be hoped that if it does appear it will be instantly suppressed. Very few people on this side would have been sorry to hear for that plucky villagers had put their threat into effect and treated the living picture men as they purposed treating the horse.

A Unique Projector.

In the general principle of projectors there is necessarily many points of similarity, but each maker endeavours, as he should, to go one better than his competitors. We have just had the pleasure of making a hasty examination of an instrument designed and constructed by a member of the firm of the Graphic Kinematograph Co., of 154 Charing Cross Road. The instrument strikes us at once as possessing an unusually large number of special features, which makes it a unique projector. Pending an illustrated description, which we intend giving under the heading of "Projectors as I see them," we do not propose to fully consider its merits and demerits in this brief notice. It will suffice to say that we are strongly impressed with the ingenious combination. The displacement of the film through the gate is brought about by a drunken top-like spinning wheel on a vertical axis. On the periphery of the wheel is a groove or slot engaging with some oscillatnng projection, which in turn pulls down the film. Eight teeth enter the perforations in this operation. A camera and a printer is constructed on the same principle, but in the latter instruments the addition of a pressure pad is made, designed to intermittently hold the film or films firm in the proper place at the moment when, in the case of the camera, the latent image is being received, and in, the case of the printer, where the films are stationary during exposure.

We understand that Messrs. Woollett & Co. of Lime Street, have been appointed agents for the Eclair films which are well known for their fine photographic quality and beautiful scenery. Thus another French firm will be represented on this side by a firm with whom living pictures are an entirely new departure.

Round the Provinces.

York is enjoying a visit from Mr. Parlato's Pictures, which are located at the Victoria Hall. The film of last year's Whitby Regatta is particularly well appreciated.

The elaborate pantomime subject, "The Forty Thieves," was the main feature of the closing week of Mr. Waller Jeff's autumn season at the Curzon Hall, Birmingham.

Mr. Sydney Carter's Pictures have just started a fortnight's visit to the Festival Concert Rooms, York. The Adventuress, Dumb Sagacity, and Victoria Falls are the features of their opening show, and good variety turns add to the appreciation of the audience.

The New Century Co.'s animated pictures continue to find favour with the Hull public, who flock to each performance at the Circus. The latest series includes Life in a South African Gold Mine, Fiji and South Sea Islands, Liquid Electricity, and When the Devi Drives.

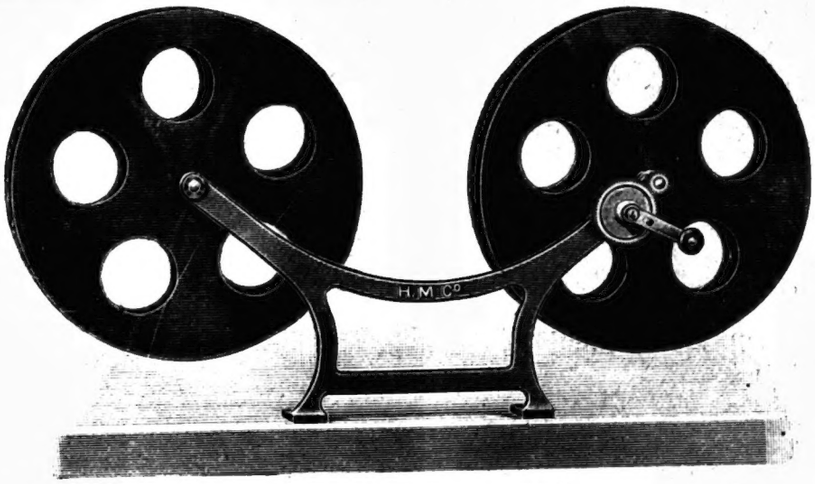
Predominant features of Mr. Carter's exhibition at the St. James' Hall, Harrogate, are The Pirates, Curfew Shall Not Ring To-Night, Cruiser in a Storm, Waif and the Statue, Sandwich Man, Magnetic Man, Lost Watch, Maniac Juggler, Haunted Hotel, Living Silhouettes, Enchanted Pool, and Cinderella.

There was a good attendance at Byfeld Hall, Richmond, on Tuesday last, to witness a living picture entertainment given by Messrs. Wentworth & Co. The Life of Christ was shown in its entirety, and the feature of the entertainment was the manner in which suitable sacred songs were rendered by good vocalists while the pictures were being shown.

Mr. Dove Paterson's "Electro Graphic and Pictorial Review" is still at the Winter Zoo, Aberdeen, with a program which is constantly being changed, and always includes one or two of the very latest hits. In the present bill Liquid Electricity is the leading feature, and other good films are Victoria Falls, Her First Bike Ride, and Blind Beggar's Dog.

Mr. R. Pringle's North American Animated Picture Co. has opened in the old Queen's Theatre of Varieties, Glasgow, and is enjoying good patronage. The program is a well selected one, including such films as Diabolo Nightmare, Lost in the Alps, and Drama in Seville. The entertainment, which is given twice per evening, is under the direction of Mr. W. Wallace Davidson.

The Hepworth Manufacturing Co., Ltd.



A New Table Re-winder

MOST USEFUL FOR CHANGING AND MENDING FILMS QUICKLY.

Price £1 1s. 0d.

New Hepwix Films.

PERSEVERING EDWIN.

No. 1636. Length 400 feet. Price £10 0s. 0d.

COAL MINING.

No. 1628. Length 400 feet. Price £10 0s. 0d.

Usual Discount.

The Hepworth Manufacturing Company, Ltd.,

15/17, CECIL COURT,

CHARING CROSS ROAD, LONDON, W.C.

Telephone 2451 Gerrard. Telegrams—"Heptoic, London."

Practical Hints
On the Use and Care of the Kinematograph.

By W. H. Knowles.

The kinematograph is fast superseding the lantern in popularity for general audiences, but many of the exhibitions given, even as public entertainments, might be vastly improved if care were exercised in the use of the machine. Just as a lantern lecture or entertainment may be marred by an indifferent operator, so an exhibition of animated pictures may easily be reduced in interest and success by the non-observance of the numerous little but important points named herein. In the first place it is most important that the audience should be in a pleasant and responsive humour by the hall being at a comfortable temperature. No entertainment can be thoroughly successful in a cold room. The operator may feel warm enough by the lantern, but the audience (and especially if children and old people are present) will not sit still and be entertained unless they are comfortable. As soon as the operator arrives at the hall to fix his apparatus he should therefore get on the "right side" of the hall keeper, and get the room made comfortable.

POSITION OF THE LANTERN.

Now to the setting-up of the apparatus. Ascertain first of all how the lights may be quickly turned up and down, and see that some one has charge of them, so that in case of emergency the room may be instantly lighted. The position of the lantern with regard to the screen will of course depend upon the focus of the lens being used. The following table should be cut out and pasted on the inside of the lantern box lid. It will then always be ready for reference at a momen's notice:—

Distance between Lantern and Screen.	EQUIVALENT FOCUS OF LENS.					
	2 in.	2½ in.	2¾ in.	3 in	3¼ in.	3½ in.
	DIAMETER OF PICTURE (obtained with 1 in. mask).					
	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.	ft. in.
10 feet	5 0	4 0	3 6	3 4	3 2	3 0
12 ,,	6 0	4 9	4 4	4 0	3 9	3 6
15 ,,	7 6	6 0	5 6	5 0	4 8	4 6
20 ,,	10 0	8 0	7 3	6 8	6 2	5 8
25 ,,	12 6	10 0	9 0	8 4	7 2	7 2
30 ,,	15 0	12 0	11 0	10 0	9 3	8 6
35 ,,	17 6	14 6	12 8	11 8	10 9	10 0
40 ,,	20 0	16 0	14 6	13 4	12 4	11 6
45 ,,	22 6	18 0	16 4	15 8	14 0	13 0
50 ,,	25 0	20 0	18 4	16 9	15 6	14 3

It will probably be necessary to tilt the lantern, but it is preferable to build up the machine on its box on a strong table, as the kinematograph is a heavy instrument, and it is of the utmost importance, both as to its safety and the quality of the pictures, that it should be as steady as possible. See to it that the machine is perfectly rigid, and that there is no fear of its tilting forward (nearly all the weight, especially when heavy spools are used, is on the front part of the machine). Having fixed the instrument firmly, put on the light to warm the lantern, condenser, and lenses, and adjust the spools whilst this is being done. See that every nut and screw is well home, and then throw your disc on the screen. Note that the latter should be as clean and as tightly stretched as possible. A soiled creased screen is quite an eye-sore before the entertainment begins, and does not help the pictures after. At very little cost four lengths of "turkey-red," 6 in. wide, can be obtained, and this, pinned round the sheet as a border, will be very effective, increasing the whiteness of the sheet by contrast, and giving the whole thing an extremely neat and smart appearance. The disc should be centrally placed on the screen, and the light adjusted until it is as brilliant as possible. Many operators seem to be content with a bright light in the middle of the disc, but with shadows on the margin. The disc should of course be evenly illuminated all over, and this can only be effected by placing the light in the lantern precisely in the right position. Slide the jet nearer to or farther from the condenser, until the best central effect is obtained, then, to remove any shadows that appear on the margin of the disc, move the light very slowly up or down, to one side or the other, until the disc is flat and clear. Then put in a slide, and focus perfectly sharp, and again adjust the light if necessary, until the best result is obtained.

Having seen that the spools are perfectly secure on the arms, and the belt adjusted to its place, put the film in position, being extremely careful to see that the perforations rest on the pegs. The finger tips are the best guide to them. The pegs can easily be felt through the perforations. See that the film is perfectly straight in the trap, and that when the gate is shut it can be moved through freely. Run through a couple of feet, and fix the beginning of the film on the bottom spool, and then make a few turns of the handle to see that the spool is being driven round. If the machine is not shut off from the audience by a partition, a square of forms or chairs should be made round it, especially if children are present, as a safeguard against accident.

PRECAUTIONS AGAINST ACCIDENT.

A modern kinematograph is of course provided with an automatic safety shutter, to cut off heat from the film the moment the handle is stopped, but in addition to this, and especially if the lantern is not so provided, an ordinary slide carrier should be in position next the condenser, and this should contain (on the side nearest the operator) a piece of metal the size of a slide ($3\frac{1}{4}$ by $3\frac{1}{4}$) which can be instantly shot in, in front of the condenser when the handle is stopped, and the operator should school himself to draw out this sheath when the handle is started and shut it in

We have secured the

Sole English Agency

for

The "AQUILA" Films.

The productions of an Italian firm.
The quality, subjects and acting are simply perfect.
Write at once for the first subject.
Ready next week.

WILLIAMSON & CO.,
27 CECIL COURT. CHARING CROSS RD., LONDON, W.C.
Telegrams—Kinetogram, London.
Telephone 7393 Central.

NO KINEMATOGRAPHER

Can afford to be without

THE ENCYCLOPEDIA OF KINEMATOGRAPHY.

Full of

TECHNICAL ARTICLES
USEFUL HINTS
TRADE HISTORY
PAYING WRINKLES

Special Offer.

We will send 2 bound volumes and 6 loose numbers of The Optical Lantern & Kinematograph Journal (up to commencement of Weekly) and Vol. I. of the Kinematograph and Lantern Weekly for

10/-

Only a limited number supplied.

E, T. HERON & CO.,
9 & 11, Tottenham Street, London, W.

JUST ARRIVED.

THE LATEST AMERICAN PICTURE POSTERS

SUITABLE FOR ALL
KINEMATOGRAPH EXHIBITIONS.

PULLERS OF CROWDS.

SAMPLE SETS OF
Highly Coloured Designs
FOR
net **5/-** cash.

Each set consists of a varied assortment of 1, 2 and 3 sheet illustrations which cannot fail to attract.
Limited number only supplied.

E. T. HERON & CO,
— PRINTERS AND PUBLISHERS, —
TOTTENHAM STREET, W.

FILMS FOR HIRE.

KEEP your Programme bang up-to-date by Hiring from an Exhibitor who knows the public taste. All the Best Films on the Market are on my list. Everything in the Kinematograph line Bought, Sold or Exchanged. Anything you have for sale or wish to buy send to the only Hiring Library in Scotland:
P. BENDON, 3, Albert Road, E., GLASGOW, S.S.

There are a few back numbers

OF THE

Kinematograph & Lantern Weekly

To be obtained at the offices—

FULL OF USEFUL INFORMATION

If your local newsagent is unable to obtain the WEEKLY for you, you can obtain a copy regularly by post for a year by sending 6s. 6d. to the office.

The British Cinema Co., Ltd.,

47, OLD KENT ROAD, LONDON,

Are prepared to

LET ON HIRE

FOR ONE WEEK

6,000 FEET UP-TO-DATE FILMS

For the Sum of Five Pounds.

when stopped until he does it quite mechanically and without a moment's hesitation. Not only is it most important that the machine should be perfectly rigid and steady, for of course any vibration will be reproduced on the screen, but it is equally important, in order to get the picture as steady and life-like as possihle, that the handle should be turned with the greatest regularity. Any intermittent movement, any jerkings or irregularity will of course be reproduced on a larger scale on the screen. To attain a steady, even, circular motion should be the operator's care, and this is best done by holding the handle lightly yet firmly, almost by the tips of the fingers, and so to speak willing it to go round rather than labouriously turning it, and if the machine is perfectly oiled, (as it should be before the entertainment) it will run perfectly smoothly. Perhaps the best way to ensure a steady rotation is to listen to the sound of the machine. There is a tendency to go more quickly on the down stroke of the handle and more slowly on the up stroke, and this can be detected by the difference in the sound. For an even, steady result the sound should be even, and of the same pitch from beginning to end of the revolution of the handle. A few moments should be allowed to elapse between each film if a continuous exhibition is being made, not only to rest the operator's arm, but to rest the eyes of the audience, and especially to give the film trap a chance of cooling; the light, of course, being shut off when the machine is stopped.

ILLUMINANTS.

If lime-light is being used great care will be required to adjust so as to obtain the maximum amount of light with the minimum amount of heat. First turn on the hydrogen and warm the lime for at least 15 minutes, making sure that it is loose on the jet pin, and that it will revolve freely. Then turn on a little oxygen until a bright light is secured, then a little more hydrogen. then a little more oxygen, and so on until the light is perfectly balanced and attains the greatest possible brilliancy without hissing. Look at the reflection of the lime on the condenser, and adjust the distance of the lime from the jet nozzle until the greatest light is obtained. Make sure that there is no leakage at the connections when the unions, regulator, etc., are in position. A leakage is not always indicated by a hiss. There may be one without the slightest sound. To test, light a match, let it burn a moment or two, then blow it out, and put the red glow to the end of the connections. If there is a leakage the glow will be intensified, and perhaps burst into flame, according the amount of gas escaping. Tighten the connections until no leakage is shown.

Now to oil the machine. This should be most carefully done, not with a large quantity of oil, but with the best machine oil, applied in exactly the right place. One drop applied rightly is of far more use than a lot put on hap-hazard, and all superfluous oil should be wiped off, as this only attracts dust.

REPAIRING FLMS.

If when exhibiting a film it happens to break there will not be time to piece it with cement, as this would keep the audience waiting too long. It may be temporally pieced by passing the broken ends to the lower spool and joining them with a piece of stamp margin. The film will then run on to the spool and can be perfectly pieced after the entertainment. The handiest way to piece a broken film, or to join two films together, is perhaps as follow:—Place a piece of while paper, or white tin, on the table, and on this lay the end of one film, picture side up. Lay a piece of glass or tin on this, a quarter of an inch from the end. Mark across lightly with a pen-knife. Wet the end of the film with the tip of the finger, and scrape lightly with a knife-blade, when the emulsion will peel off. Rub with the finger until quite clear, and paint this with the film cement, a bottle of which should be at hand. Take the end of the other film and paint the glossy or back side with the film cement for a quarter of an inch. Lay the two gummed ends together and press down on the table for a moment, with the finger tips, or better still a piece of glass, or something heavy or hard. When nearly set examine the join to see that the perforations correspond, if not they may be slightly moved before the cement sets hard. A good plan is at this point the fit the film on the top sproket of the machine, when, if carefully joined, the pegs will of course fit into the perforations exactly. When joining two films in the middle of a subject it is, of course, desirable that the pictures should be made to coincide, otherwise the join will show on the screen. To this end, cut off the film exactly two holes below the lines dividing the pictures, and after scraping off the emulsion in the way named, see that the next picture joined exactly fills up the gap. No naked light should, of course, be used near the film for examination of anything. An excellent and handy thing to use is one of the small pocket flash lamps now sold. This can direct a light on any part of the machine without danger.

To ensure the success of an exhibition, and prevent worry and anxiety, one should make sure that everything is packed up that will be required. It is very annoying to find, when fixing the apparatus or during the entertainment, that something has been forgotten, as it will probably be inconvenient, if not, impossible to procure it. To obviate this cut out the following list of things required (add any others that your particular case may need) and paste it on the lid of your lantern box, where it will be always ready for reference, and should be checked the last thing when packing up:—

LANTERN.

Condenser	Insulating Tape	Metal Slide
Objective	Tray	Carrier
Jet	Limes	Handles
Lamp	Cowl	Hydro Tube
Spare Carbons	Lime Tongs	Oxygen Tube
Spare Resistance	Spool Arms	Regulator
Resistance Frame	Spools	Cylinder Key
Fuse Wire	Belt	Guage
Twin Flexible Wire	Shutter	Unions

SCREEN.

Sheet	Cords	Pins
Frame	Hooks	Red Margin
	Nails	

SUNDRIES.

Matches	Screws	Film Winder
Candle	Pliers	Cement
Flash Lamp	Screw Driver	Oil
Stamp Margin	Strong Cord	Tape Measure
	String	

LONDON AND PARIS.

Cinematograph **Specialists.**

THE

GAUMONT COY.

DIABOLO IS THE GREATEST CRAZE OF THE HOUR AND OUR

A Diabolo Tragedy.

An Enormous Attraction.

Must be seen. A Great Draw.

No. 1806. Length 340 ft. Price £5 13s. 4d.

The Bourbon Royal Wedding

We have obtained a series of highly interesting views of this most magnificent sight. including The Arrival of Royalty, in which scene the Spanish crowned heads figure prominently.

A Delightful Topical Subject of Striking Quality.

No. 630. Length 188 ft. Price £3 2s. 8d. net.

A Cheap Continental Holiday.

No. 1688. Length 740 ft. Price £12 6s. 8d net

An Embarrassing Purchase.

No. 1802. Length 505 ft. Price £8 8s. 4d. net.

110 Degrees in the Shade.

No. 1693. Length 460 ft. Price £7 13s. 4d.

NEW CLARENDON FILM.

That's Not Right! Watch Me.

No. 0159. Length 595 ft. Price £9 18s. 4d. net.

NOW READY.

Our Masterpiece of Cinematography, Quality of Photographic Detail

UNPARALLELED.

From Forest to Fireside

The Making of "Lloyd's News."

Felling of the trees in the Norwegian Forests—Making paper from the wood pulp—Setting, printing, folding and delivering a complete copy of the paper-

Stereoscopic Quality Throughout.

Approximate length 1200 ft. Exact length and price on application.

READY SHORTLY.

Our Masterpiece of Pantomime Staging. Full of brilliant and fascinating incidents and coloured in glowing shades.

Fountain of Eternal Youth.

A Grand Pantomime Picture, magnificently staged in Mediæval Scenery and Gorgeously Coloured.

No Xmas Bill complete without it.

No. 1654. Length 800 ft. Price £20 0s. 0d. (Usual discount).

Extra for colouring, £7 net. Supplied in colours only.

The Niagara Falls.

A magnificent picture with grand effects of exceptionally fine quality, peculiarly and distinctively different in every detail to any film which has been attempted on this subject.

No. 1686. Length 415 ft. Price £6 18s. 4d. net.

WATCH this advertisement WE

are shortly issuing some EXTRA Christmas Subjects.

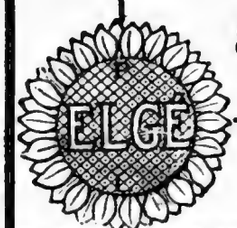
Telegrams—
Chronophone, London.

Telephone—
2430 Gerrard.

CHRONO HOUSE,

5 & 6, SHERWOOD St., & 18, DENMAN St.,

PICCADILLY CIRCUS, LONDON, W.



BARCELONA AND BERLIN.

Milan Moscow, and Cleveland, Ohio, U.S.A.

The Law of Copyright in Kinematograph Pictures.

Paper read before the Members of the K.M.A. by

WILLIAM JAGO, F.I.C., F.C.S., of Lincoln's Inn, Barrister-at-Law.

The subject itself being original, the same rule of prohibtion applies to its reproduction in the form of a colourable imitation. Whether or no the offending picture is really an imitation is a question of fact. The Courts are generally guided by the consideration of whether the idea of the picture is taken, and in whole or in part substantially reproduced as it appeared in the original. If so, notwithstanding the existence of slight differences in the number or arrangement of figures, or in the surroundings, or "make-up" of the picture, a colourable imitation has been made and will be restrained.

Having dealt with the subject, let us next consider the *Author*. The author of a photograph is the person to whom the conception of the picture and its production are primarily due, that is, "the man who is most nearly the effective cause of the representation." In photography this person is usually the taker of the negative. If therefore, a firm of Kinematograph film makers employs an operator, that operator will ordinarily speaking be the author of the pictures he takes. In these cases the actual author should be registered as such, and a formal assignment taken from him. Where however a picture is taken conjointly, or under the direct supervision or direction of the proprietor of the business the copyright will vest in him. (The principal cases are *Nottage v Jackson*, 1883, II. Q.B.D. 627 and *Melville v. Mirror of Life*, 1883, 8 Ch. 531).

The whole of the operations of manufacture and reproduction are covered by the words in the act which give the author the "sole right of multiplying such photograph and the negative thereof by any means." The section dealing with infringement is a very wide one and makes it an offence for any unauthorized person to copy, colourably imitate or otherwise multiply for sale, hire, or exhibition any such copyright picture. Included among the offenders are those who make or cause to be made such unauthorized copies or imitations for sale, hire, or exhibition, those who knowingly import such unlawfully made pictures into the United Kingdom, those who sell, or let to hire or offer for such purposes such unlawful copies, and those who exhibit or offer for exhibition such unauthorized copies.

The common law protects the author against piracy before publication, and would no doubt afford a remedy against any surreptitious disclosure by an operator or other confidential employee. Registration as provided by the Copyright Act, protects the author against practically any improper use of the picture itself up to and including exhibition.

In the case of Kinematograph pictures, the question has arisen as to whether the film is for purposes of registration, one picture or a series of pictures each, requiring separate registration with payment of a separate fee. In regard to this question it is submitted that by the Artistic Copyright Act, the exhibition of *a* picture is protected. Now, what is a kinematograph film? It consists of the means by which *a* picture is made of an act, the act itself being one thing. Although the negative of the film consists of a number of photographs, which, though taken in rapid succession, are nevertheless taken separately, yet their sole use is for the purpose of producing when exhibited one picture only. The impression made on the retina, and the idea conveyed to the brain, are not of separate and distinct pictures, but of one picture; this being so, surely the whole film should be regarded for registration purposes in the light of what it produces when exhibited, and not by the fact that the original negative consisted of a number of successive photographs, each so closely resembling its predecessor as to be scarcely distinguishable therefrom. There are analogies in other methods of picture production which go to support the view. In colour printing, impressions of parts of a picture are made on the same sheet of paper from different blocks. Each of these may be a faint ghost of the complete picture, but it is not regarded as *a* picture or the picture itself, it is only the combination of these by superposition in printing which forms the picture. If the only thing that could possibly be offered for registration were the separate component impressions, then it is submitted that the group of these constitute the one picture. Take another illustration. The speaker understands that in certain processes of colour photography, three separate pictures of an object are taken through different coloured screens. From each of these a lantern transparency is made, the three lantern slides are projected from three separate lanterns so that they superpose and form one coloured picture on the screen. Surely these three separate slides are not three pictures, but one picture. Again, there is the example of a stereoscopic slide. Two photographs are here taken side by side; each is a complete and perfect photograph in itself, and although closely alike they are not identical. If submitted for registration they would be regarded as one picture and not as two. Now, what is the object of the two pictures on the stereoscopic slide? They are made in order to be viewed through a special instrument by which they are optically superposed on the retina so as to form one picture which gives the mental impression of solidity. How does this compare with the kinematograph? In this latter, several pictures are superposed on the retina so as to form one picture which gives the mental impression of motion. The difference is not of kind but of degree.

All such examples as these support the argument that where the ultimate exhibited result is one picture, and can only be one picture, then whatever it is that is offered for registration should be judged in the light of what it produces. and by the narrow view that the thing so offered has been prepared from a number of component parts, which are blended in one whole in the act of exhibition. Obviously when the act depicted consists of separate and distinct scenes as first the inside of a house, then a street, the circumstances lie outside the foregoing argument.

An interesting light is thrown on the subject by various decisions under the Literary Copyright Act. In the case of *Maple & Co. v. Junior Army and Navy Stores* (1888, 21 ch. D. 369), it was held that "a collection of prints published together in a volume is a book within the meaning of the Copyright Act, and the proper subject of copyright, though it contains no such letter press as could be the subject of copyright."

In the course of the judgment, Lindley, L.J., said that "a collection of illustrations put together into a book as distinguished from engravings intended to be sold separately is within the Copyright Act." If the engravings are detached and intended to be sold separately, obviously each is a separate entity and requires individual registration, but where bound together in book form they are covered by one registration or copyright, whatever the number of individual subjects. Further, a book will generally consist of a number of chapters, each of which, as in the case of a novel, may deal with separate characters, separate scenes and separate inci-

dents. Or the work may be one on chemistry; and each chapter may be a separate monograph on a single element or group of elements complete in itself and having only the slightest connection with the preceding and succeeding matter. Again, the book may be a collection of short stories, each complete and absolutely independent of the others in the book. Yet in all these cases for copyright purposes, the book is regarded as one book, and one act of registration protects the whole of the contents. A study of cases and examples such as these leads to the conviction that the *ratio decidendi* or principle of law governing the decisions is that you have one book, one entity, and that being so, no matter how many or diversified the component parts, one act of protection covers and includes. We allege that one kinematograph film is also an entity, one thing, and that its component parts are in fact much more closely related and connected than is frequently the case in a book. On the same principle it is therefore claimed that the film should be registered as one, and for one fee of registration. The objection may possibly be made that this, however just and equitable, is prohibited by the wording of the act.

The Literary Copyright Act affords protection to every *book*, and a book is a book, though made up of any number of separate parts. On the other hand, the Fine Arts Copyright Act lays down that "the author of every photograph" shall have copyright therein, a condition precedent being that he shall register such photograph. It may be said that a collection of photographs, even though successive photographs of the same objects in motion, is not a photograph, but a series of photographs, and cannot therefore be registered as a photograph. To this I reply that however the negative film is made, and granting that it consists of a number of distinct negatives, taken separately and at different times, yet in fact the positive is one photograph taken by contact with the distinct negatives: it is taken at one time and in one operation, and is just as much one photograph as any other photograph prepared as a direct positive. If it in itself be one photograph it is absolutely immaterial whether it is a photograph of one or a thousand objects. I will conclude this branch of my subject by quoting the pregnant words of Lord Justice Jessel in the case of *Maple v. Junior Army and Navy Stores* before referred to. "The defendants thought that the law allowed them to appropriate the result of other men's labours, and they call upon us for an indulgent construction of the Act in their favour. It is in my opinion the duty of the Court to construe Acts of Parliament with a view to the furtherance of justice."

It is scarcely a matter for discussion that kinematograph films are photographs, but a further question arises—is their exhibition a dramatic representation? If so, the exhibition may become entitled to independent protection in virtue of the provisions of the Dramatic Copyright Act of 1833. Quoting the operative words of the Act we have:—

"The author of any.....dramatic piece or entertainment .....not printed and published by the author thereof.....shall have as his own property the sole liberty of representing or causing to be represented at any place.....of dramatic entertainment whatsoever.....any such production as aforesaid; and.....the author of any such production, printed and published.....shall.....from the time of such publication, until the end of twenty-eight years from the day of such publication.....have as his own property the sole liberty of representing, or causing to be represented, the same at any such place of dramatic entertainment as aforesaid."

The Act further provides that any person performing any dramatic piece contrary to "this Act" shall be liable for every such offence to a payment of "not less than forty shillings or to the full amount of the benefit or advantage arising from such representation, or the injury or loss sustained by the plaintiff therefrom, whichever shall be the greater damages" to the proprietor of such production.

By Section xx. of the Copyright Act of 1848, the time given in the Act of 1833 is extended to the same as that for Literary Copyright.

(To be continued).

Professor Korn's Photo-telegraphy Superceded.

Whilst Professor Korn is the recipient of much praise and congratulation on his successes, there are others of a more progressive disposition severely criticising his results and pointing out the disagreeable white lines that appear in a vertical direction on all his pictures. Whether Professor Korn has recognised this weakness or not we are unable to say, but judging from results we have seen from time to time during the past few years, it appears that he has neglected to concentrate attention on this phase of the work with a view to improvement.

Others however, have not been slow to recognise the defect, and have been seeking to find a remedy. We now learn from *La Matin* that Professor Edouard Belin of Lyons has successfully evolved a scheme entirely different to that of Professor Korn's, with the advantages that pictures transmitted are received without the defect of having ruled lines upon them. It is claimed also that the smallest details in a most complicated subject can be reproduced equal to the original. Unlike the process adopted by Professor Korn, in the Belin process no selenium cell is required. Varying intensity of electrical current is obtained by mechanical means alone. Briefly the system is one in which the carbon process constitutes a very important factor.

As every carbon worker knows, the surface of a carbon print is more or less in relief according to the varing tones in the subject photographed. Such a print suitably attached to a revolving cylinder forms the original picture to be transmitted, The cylinder carrying the carbon print is operated after the manner of a phonographic record. A reproducing point, like on a phonograph, is made to travel over the surface of the carbon print, exploiting its undulatory surface and travelling in spiral fashion, each succeeding line being removed from each other a distance of about one-sixth m/m. At the opposite end of the arm supporting the recorder a small wheel is attached. This travels along a line of 20 keys constituting a rheostat. Thus as the wheel passes over the row of keys currents of varing intensity are sent on the wire. It is these little electric currents which paint the images at the receiving station.

At the receiving post the currents of different intensity penetrate a Blondil Oscillatograph, extremely sensitive, and put into motion by a small mirror which receives rays reflected from a Nernst lamp. The pencil of rays reflected from the mirror are received by a convergent lens, which concentrates them towards a hole made in the plate which is near to the surface of the receiving cylinder. If the rays are allowed to arrive directly on the sensitive carbon, a black blank only will be the result, without tone values.

To obtain a photograph, a graduated light filter is interposed in the path of the light, so that the rays projected by the mirror of the oscillatograph, following a direction that is regulated by the intensity of the current, will be more or less luminous, and will produce one point more or less transparent on the sensitive carbon film. All these points placed on the spiral ⅛ mm. apart will form an image identical to the photograph transmitted.

By displacing more or less the graduated filter even better results may be obtained—also negative or positive images can be transmitted, whilst the distance over which pictures may be sent is nearly 1,000 miles.

The Service Co., 292 and 293, High Holborn, London, send us a copy of their catalogue, in which is listed lanterns, kinematographs, photographic, optical and scientific apparatus. It is a superbly printed list, running to 186 pages, and almost every piece of apparatus listed is illustrated. There is an exhaustive index, and a lot of technical matter by way of introduction. The kinematograph goods are manufactured by Messrs. J. Wrench and Son.

An Epic-urean Vision.

By Matt. Surfiss.

The Grand National Officials have announced their intention of not accepting a tender of less than £50 for the exclusive rights of taking the race. In the following verses, the poet seeks to indicate the subterfuges to which this circumstance will force our leading makers.

The morning broke at Aintree in a hazy kind of way,
With searching wind and cloud-dulled sky on Liverpool's great day.
The course where famous "leapers" oft had gone down to tradition
Was said, by those supposed to know, to be in grand condition.
Fast trains with human freight arrived, and crowds in countless numbers
Gathered for the noted 'chase, ere the town woke from its slumbers.

The "prophets" plied a merry trade, as with the throngs they mingled,
The "bookies" odds and evens laid, and gold with silver jingled.
Excitement flashed in every eye, and higher rose the tension
As the prime event drew near—each horse had frequent mention.
Then suddenly a whisper grew, and drew forth quaint remarks—
"What's all these rows of coppers for? The course is full of 'narks.'"

Said some, "We've heard there's trouble been, and think it goes otwards proving,
The force is out for camera men, 'what takes things' while they're moving.
With one accord 'twas quite agreed that pictures of the Races,
Were what they dearly loved to see, at the "Met" and similar places.
The police unto enquirers said, "Our orders are to STOPHAM.
If they try to get their 'snappers' out, our 'optics' sure will cop 'em."

The patrons of the big grand stand, which had no vacant places,
Remarked, "The bioscopes not here this time, to take our faces.
'Twas what we quite looked forward to, each year, with keen delight,
To see ourselves as others see, on the Empire screen at night."
A sage then spoke of enterprise, and the aid to education
Of treasured films from far and near, so prized by all the nation.

Then silence reigned: a magnetic hush for a moment dumbed the crowd,
Till a deafening shout ascended—"They're off" was roared aloud.
Now the police, like all the rest, appeared to watch the horses racing,
And seemed as if they'd quite forgot their plan of camera chasing,
When at a moment opportune, a sergeant (force suburban)
Said to a Russian looking chap, "What's clicking in your turban?"

The Sergeant gripped him, and he said, "Young man you'll come with me,"
Then bid him stand, like William Tell, beneath a greenwood tree.
He counted one as he levelled a gun, the trigger pulled, then pop!
From the head of the brave offender, strange wheels and gear did drop.
His name, he said, was Rupert, 'twas recorded on the sheet,
As he muttered, "At this national game I'm diabolockly beat!"

The horses ran a ding dong race for just upon a mile,
When up popped a keen-eyed Irishman, astride a 'Andy style.
He softly breathed, "Films, Limited, I'll have to do it quick,
They'll never think, with this bottle of grog, I'm going to do the trick.
He'd turned the cork (to adjust the lens) in the very neck of the bottle,
When, with a click, a well-focussed brick, hit him in the throttle!

The jockeys on the race intent had gone a furlong more.
When a kilted Mac, with bagpipes rose, Oh shades of Walturdaw!
With March wind force he puffed and blew, the music bag extended,
What happened next is best described, "Least said the soonest mended.
A sudden ping, and a shot did wing, this organ of the "Thistle,"
Aflame the film box shot right out from inside Scotland's "Whistle!"

The "gee-gees" still were going strong, and country quickly covered,
As they another hurdle cleared a Welshman was discovered.
He'd a funnel-like melodion; was seated on the ground,
With a megaphone for "hoof-prints," he'd reproduce the sound.
For this "spoof," from a policeman's "hoof," he landed in Beechers' water.
Film-covered he was carried home by his Athletic daughter!

Towards the famous water jump came the equinine collection,
The favourite held the pride of place, his style it was perfection.
As if a better view to get, there popped from off a rail
A man who clipped a clockwork box upon the leader's tail!
The "clicking" at his nether end, to the horse became a pest,
A mighty kick did land it in a Warwick tree-top nest!

The "leapers" rose at Beecher's Brook, some cleared without a fault,
Whilst others failed and tried again, the tailed-off lot cried halt.
Now near to this important point, where plodders sometimes puff.
Were Hepworth, Cricks with Sharp and Paul by Dog Detective Hough.
They each sent up an Airball black, with works and film inside,
This "Suspended Animation" fake will "take 'em in" they cried.

On came the heroes of the chase, the grandest of trained cattle,
First one and then another led in the strenuous turfy battle;
Then as the "air balloons" went up there suddenly arose
A score of birds, who took for plums, these air-balls, silly Crows!
The big black "plums" were pounced upon, and each bird cawed aloud,
As it soared away, to devour its prey, beyond a gold-tipped cloud.

The battling giants still fought on, and in each jockey's face,
Grim determination set, each quickened his charge's pace.
Excitement throbbed in every pulse, as the eyes of the mighty crowds,
Turned to the sky where an airship sailed, amid the snow-white clouds.
Like a bird its flight was full of grace, and skillful was its steering,
As it hovered o'er the chasers course, towards which 'twas surely nearing.

The winning post was now in view, the fight 'twould soon be ended,
For the plucky steeds whose strides became by whip and spur extended.
As they raced along, the airship shaped a similar course o'er head,
And from its deck an object swung as through the sky it sped.
As a spider drops upon its prey, from its silken thread unending,
Jeapes, with his "Prestwich," here was seen, the trailing rope descending.

As a glacier from its mountain bed, he shot to the grappling hook,
And from the "point of 'vantage" noted all that should be "took."
In mid-air thus suspended, the race he did contrive
To get upon his "Graphic" film, with diaphragm F5.
He "Morsed" a signal up above, and smiled with heavenly joy,
As up he went to be switched aboard by expert Captain Moy.

The race was o'er, the hero's name 'mid cheering filled the air,
As the good ship "AeroGraphic's" crew for home it did prepare.
Through fleecy cloudland's realms above, with majestic grace it sped,
Whilst the picture man, with his latent prize, soon disappeared o'erhead.
The deep red silken envelope, scientifically inflated,
Held an eager, anxious mortal, who developments awaited.

With feverish haste the film he laid in a wondrous device,
Where the sensitive band from picture land was carried in a trice
'Neath a well-fed, brush-like aqueduct, where an unseen power drew,
The pictures of the chase to life and nature strictly true.
Whilst newsboys in the world below were "National Winner" crying,
The "Graphic" film, on the airship rail, in the breeze was quickly drying.

O'er village and town, as the airship passed, towards the London track
An ominous peal of thunder burst with a fierce and furious crack.
A blinding flash, a livid blaze—Oh heavens! the ship, 'twas alight—
One tangled mass of blazing flame it crashed to the earth from sight.
"The bacon's done; the clock's gone one," a feminine voice was screaming
Into the ear of the poet, who woke *to find that he'd been dreaming!*

Finis.

FOUR PENCE per foot nett.

VITAGRAPH FILMS.

FOUR PENCE per foot nett.

This Week.

THE INQUISITIVE BOY

or, UNCLE'S PRESENT.

Copyright, 1907, by The Vitagraph Company of America.

Old gentleman presents nephew with jack-knife, saw and other implements—Boy immediately starts work—Cuts top out of uncle's silk hat—Takes his father's watch apart—Cuts springs out of chair—Saws leg of another chair—Carves bric a-brac—Knocks holes in kitchen utensils—Uncle returns from stroll—Leans on cane—Falls to ground—Family enter parlor—Find everything mutilated—Old gentleman leans on table, boy's mother sits in arm chair—Both fall—In kitchen cook is almost insane—"Inquisitive boy" located in bedroom dissecting his father's gold watch—Boy relieved of tools and soundly spanked.

A LAUGH FROM START TO FINISH.

Code Word, "Unc." Length 500 Feet.

THE MASQUERADE PARTY

Copyright, 1907, by The Vitagraph Company of America.

Number of ladies examining costumes for use at masquerade—French maid steals some invitations—Distributes them among members of desperate gang of thieves — Robbers to obtain admission and at signal rob guests — At the ball guests arriving and joining in festivities —Suddenly thieves hold up guests—Steal valuables and escape in big auto—Police notified—Pursue in another auto Overtake and capture robbers—Leader escapes with booty—Is overpowered by two tramps and himself robbed—Tramps overtaken by police.

A Very Thrilling, Novel and Exciting Story. Code Word, "Masqu." Length 530 Feet.

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

10, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau St CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

Latest Productions.

New subjects head the list in each case. Firms not included should send particulars.

Graphic Cinematograph Co.

His Sweetheart when a Boy	525	feet
A Sacrifice of Work	345	,,
The Showman's Treasure	505	,,
The Smoker's Joke	390	,,
Tricky Twins	330	,,
Lover's Charm	160	,,
The Lodger had the Haddock	295	,,
The 5.30 Collection	250	,,
A Woodland Tragedy	470	,,
Who Winked at the Soldier?	560	,,
Some of our Relations	130	,,
Stolen Fruit	280	,,
The Adventures of Maud	440	,,
Early Birds	550	,,
Oh! that Hat	325	,,
Woman Supreme	212	,,
Quit Ye Like Men	565	,,
He Wasn't Engaged at the Office	160	,,
The Rev. Father Bernard Vaughan Deliering one of his Remarkable Sermons	156	,,

Williamson & Co.

Getting Rid of his Dog	310	,,
Moving Day	315	,,
Just in Time	540	,,
Pa takes up Physical Culture	370	,,
Why the Wedding was Put Off	225	,,
Bobby's Birthday	212	,,
The Brigand's Daughter	670 & 806	,,
Orange Peel	245	,,
After the Fancy Dress Ball	345	,,
Village Fire Brigade	325	,,

Walturdaw Co.

Mauretania's First Voyage	410	,,
Her Great Mistake	960	,,
Fra Diavolo	605	,,
Indian's Friendship	785	,,
Mistletoe Bough	500	,,
Santa Claus	550	,,
Child's Prayer	440	,,
German Emperor at Portsmouth	245	,,
Interrupted Outing	347	,,
The New Arrival	316	,,
Roller Skate Craze	275	,,
The First Quarrel	350	,,
Canadian Settler	575	,,
The Belles of Japan	140	,,
Guy Fawkes	355	,,
The 5th of November	245	,,
The Anarchist and his Dog	245	,,
The Silvern God	270	,,
Champion Men Wrestlers of Japan	(about) 200	,,

R. W. Paul

Boy Bandits	480	,,
The Amateur Paper Hanger	282	,,
Pity the Poor Blind	107	,,
Sheep Shearing	230	,,
The Cheaters Cheated	510	,,
My Lady's Revenge	520	,,
The Tale of a Mouse	155	,,
The Bothered Bathers	275	,,
An Inhuman Father	420	,,
Adventures of a Broker's Man	305	,,
The Bookmaker	140	,,
How a Burglar Feels	98	,,

Hepworth Manufacturing Co.

Persevering Edwin	400	feet
Coal Mining	400	,,
Johnnie's Gun	425	,,
Heavenly Twins	350	,,
Dying of Thirst	175	,,
Viking's Bride	400	,,
The Artful Lovers	300	,,
Mogador Street Scenes	200	,,
Ships of the Desert	225	,,
Rebellious Schoolgirls	100	,,
A Letter in the Sand	200	,,
The Sticky Bicycle	100	,,
Dumb Sagacity	450	,,
Brick Making	400	,,
Streets in Madeira	200	,,
Snake Charmer at Tangier	100	,,
In and Around Tangier	200	,,
A Moorish Potter	175	,,

Warwick Trading Co.

Spanish Serenader	(about) 250	,,
German Emperor at Portsmouth	—	,,
Spot, the Dog Thief	420	,,
Why Jenkins Wears the Blue Ribbon	378	,,
The Actor Annoys the Boarders	215	,,
Mind Your Own Business	(about) 350	,,
Her Rival's Necklace	625	,,
Sultan of Morocco on Bicycle	60	,,
Kimberley Diamond Mining	565	,,
Victoria Falls	460	,,
Lonely Trappers	555	,,
The Lusitania	530	,,
The Page Boy and the Baby	(about) 550	,,
They Would Play Cards	685	,,

Sheffield Photo Co.

The Dodgers Dodged	276	,,
The Limerick Craze	342	,,
My Word, If You're Not Off	265	,,
Willie's Dream	400	,,
The Blackmailer	585	,,
His Cheap Watch	250	

Cinematograph Syndicate.

Norwood Films—		
Great Temptation	460	,,
Bertie at the Gymnasium	190	,,
Gamekeeper's Dog	460	,,
Tommy's Box of Tools	460	,,
Dog Detective	730	,,
How Isaacs Won the Cup	200	,,
Bet that Didn't Come Off	285	,,
Husband and How to Train it	400	,,
Getting his Change	305	,,
Child Accuser	250	,,
Rent Day	205	,,
Jones' Birthday	245	,,

Cricks and Sharp.

Saved from the Burning Wreck	480	,,
The Work of Trinity House	470	,,
May and December	245	,,
His Only Pair of Trousers	390	,,
Oyster Industry	245	,,
Only a Limerick	350	,,
A Drink Cure	395	,,
Fun in the Studio	190	,,
Life on a Reformatory Ship	600	,,
Even a Worm will Turn	275	feet
Wild Animals	380	,,
Making of a Cricket Bat	440	,,
Saved from the Sea	455	,,
Benediction of the Sea	370	,,

Charles Urban Trading Co.

Mystery of a Cab	275	,,
Arrival of German Emperor	200	,,
Old Cashier's Loyalty	690	,,
An Obliging Gentleman	220	,,
Wrongfully Accused	430	,,
For Love of a Smuggler	575	,,
The Grave of a Warship	485	,,
The Apple of Discord	240	,,
Moving into a New Flat	—	,,
Towing the bow of the "Suevic"	—	,,
Dynamiting Chimneys	155	,,
Animal and Bird Sagacity	735	,,
The Mauretania	220	,,
Diabolo Nightmare	385	,,
Railway Run through Norway	525	,,
Railway Run in the Austrian Tyrol	400	,,
Needs Must when the Devil Drives	390	,,
Fiji and the South Sea Islands	590	,,
The New Army Airship	300	,,

Nordisk Films Co.

Lion Hunt	705	,,
Anarchist's Mother-in-Law	278	,,

The Gaumont Co.

Watch Me	595	,,
Oh that Cat!	236	,,
Village Doctor	605	,,
All For Nothing	265	,,
The Fountain of Eternal Youth	800	,,
From Forest to Fireside	(about) 1200	,,
Tommy, the Tin-pot Hero	436	,,
Saving the Colours	690	,,
Fisher Girl's Wooing	400	,,
Smuggler's Wife	360	,,
An Awkward Situation	405	,,
The Athletic Daughter	390	,,
The Stolen Cycle	250	,,
Remember the Fifth of November	535	,,
Travelling on the Cheap	340	,,
Travelling Bed	335	,,
Father buys a Garden Roller	580	,,

Vitagraph Co. of America.

Inquisitive Boy	500	,,
Masquerade Party	530	,,
The Pikrr's Dream	600	,,
Purchasing an Automobile	700	,,
The Mill Girl	700	,,
The Gypsy's Warning	285	,,
The Burglar	440	,,
Disintegrated Convict	425	,,
The Ghost Story	230	,,
Cast up by the Sea	435	,,
Liquid Electricity	470	,,
Fountain of Youth	375	,,
The Baby Elephant	425	,,
Bathing under Difficulties	500	,,
Two Thousand Miles without a Dollar	430	,,
Man, Hat, and Cocktail	400	,,
The Easterner	475	,,

Review of Latest Productions.

On every hand there are signs that the makers are busy preparing subjects suitable for the Christmas season. The Walturdaw Co. have quite a long list of films of this class, the principal being "The Mistletoe Bough," "Santa Claus," and "Child's Prayer." The first of these is strongly humorous in tone and rejoices in a mischievous youngster, who finds vent for his high spirits by attaching a hose to the bunch of mistletoe hung in the hall of his house and swamping the loving couples who halt beneath it for osculatory purposes. He remains unpunished until he plays the trick on his venerable grandpa and grandma and then he is brought forward and convinced of the error of his ways by being held under the stream of water by a footman.

Walturdaw Ltd. have also a long dramatic subject with the title "Her Great Mistake" and several of the scenes in this are of high quality. This is particularly the case with that showing a chase after a motor car containing the villain of the piece and the girl he has lured from her lover. The latter follows in a dog cart and the realism of the scene is heightened from the fact that it is taken from another car. Another good scene shows the villain assaulting and robbing a jeweller's traveller in a railway carriage. The villain concludes his career of crime by entering a large mansion but here he is captured by the police and takes his own life. His wife returns to the home she had left six years previously and all ends well with her marriage to the original lover.

Coal Mining is illustrated by one of the most recent Hepworth subjects. It has been taken on one of our largest coal fields, and opens with a panoramic view of the smoky and begrimed works. A number of boys with lamps get on the lift ready for duty, and the camera travels

GRAPHIC FILMS.

WEDDING of PRINCE CHARLES OF BOURBON AND PRINCESS LOUISE OF ORLEANS.

Taken by exclusive command, and exhibited by "The Graphic" before the Royal Guests at Evesham on Saturday last.

Magnificent Portraiture. Full Length 575 ft. Price £9 11 8.

As supplied to, and now being shown at, the Palace Theatre, London.

HIS SWEETHEART WHEN A BOY.

A thrilling love romance. Superbly acted.
Length 550 ft. Price £9 3 4.

A SACRIFICE FOR WORK.

An exceptionally novel subject.
Length 345 ft. Price £5 15 0.

THE SHOWMAN'S TREASURE.

A lively "extra turn" by the giant Flea, which unexpectedly gains its freedom from the show.
Length 505 ft. Price £8 8 4.

THE LOVER'S CHARM.

Length 160 ft. Price £2 13 4.

Our Price 4d. per foot.

If you are having Local Pictures taken
—— TRY THE GRAPHIC ——
OUR CHARGES are reasonable,
OUR WORK excellent, and
OUR PROMPTITUDE may be relied upon.

Trick and Jumping Titles made at the Shortest Notice.

The Latest Comedy, Dramatic & Topical Subjects may be hired from

The GRAPHIC Cinematograph Co.,

154, Charing Cross Rd., London.

'Phone 9251 Central

NORWOOD FILMS.

The Gamekeeper's Dog. Length 460 ft. Price £7 13s. 4d.
A sure winner.

Tommy's Box of Tools. Length 450 ft. Price £7 10s.
An excellent comic film.

NEW GAUMONT.

Tommy, the Tin Pot Hero.
Length 435 ft. Price £7 5s.. od.
Nurse's Voyage. Length 335 ft. Price £5 11s. 8d.
Hoggenheimer's Clerk. Length 615 ft. Price £10 5s. od.
Saving the Colors. Length 690 ft. Price £11 10s. od.
Oh that Cat! Length 236 ft. Price £3 18s. 8d.
Village Doctor. Length 605 ft. Price £10 1s. 8d.

CLARENDON CO.

An Awkward Situation. Length 405 ft. Price £6 15s. od.

CRICKS & SHARP

Duties of Trinity House.—May and December.—Somali Natives.

Sheffield, Alpha, and all other makes of Films supplied from stock.

SHOWMEN.—It will pay you when in London to give us a call, or you can reach us on the 'phone, No. 5783 Central.

The Cinematograph Syndicate,

23, Cecil Court,
Charing Cross Road, London, W.C.

Telephone 5783 Central.

FILMS ON HIRE. **FILMS ON HIRE.**

THE

SAFETY BIOSCOPE CO.

102, Parkhill Road,
Haverstock Hill, London, N.W.

Telegrams: "Skelped, London." **Telephone—** 3518 P.O. Hampstead.

Complete Bioscope Outfits & Accessories.

Indoor and Outdoor Entertainments.

DISTANCE NO OBJECT

SPECIAL FEATURE.

Our Lending Library of Films.
All the Latest Subjects.
New Pictures added Daily.

Write at once for Lists.

FILMS ON HIRE. **FILMS ON HIRE.**

Lion Brand FILMS.

OUR LATEST SENSATION.

GRAND DRAMATIC FILM,

Saved from the Burning Wreck,

Or, Ten Days on a Raft.

REALISTICALLY TINTED.

Synopsis :—The Burning Ship.—Escape on a Raft.—Life on the Raft.—A Fight for Food.—Despair.—The Last Drop.—A Sail! A Sail!!—The Rescue.

Length 480 feet or 147 Metres. Code Word "WRECK."
Price £12 0s. 0d. (*Subject to the usual discount*).

Manufactured by

CRICKS & SHARP,

Offices and Works:

LONDON ROAD, MITCHAM, LONDON, S.W.

Telegrams— "Biolesque, Mitcham." **Telephone—** 613 P.O. Wimbledon.

with them all down the shaft, making a strange photograph. As we travel down into the bowels of the earth, the upward view of the opening at the top gradually narrows down until it becomes a mere white speck on the screen. As soon as the lift stops, we have a view of men working with pick and shovel, some digging out the coal, while others shovel it up into trucks. A continual stream of trucks, full of the household necessity, are brought to the surface by the lifts, emptied out, and sent back for further supplies. The next performance is an exceedingly interesting one; the coal is being sorted out by boys and girls as it travels along in special machinery. The work has to be done accurately but quickly. The youngsters show their appreciation of the camera by giving three rousing cheers when they are just ready to depart for home. A number of other interesting views in the works are given, and the film should be seen by those who appreciate a good industrial subject.

No list of films is complete without a comic, and in this department Hepworth's have Persevering Edwin. The hero is in love with a young lady who is a member of a school, and has to carry on his wooing secretly. The girl in all her walks is accompanied by a teacher. Sitting on the beach with others, she snatches a few moments with her Edwin, while her school friends keep the guardian's attention elsewhere. Unfortunately for the two, the elderly lady, turning round, catches sight of them folded in one another's arms. Closing her sunshade, she attacks the young man, and he has to beat a hasty retreat. She soundly reprimands the girls and takes them down to the pier. After a short time, however, Edwin once again appears on the scene. Climbing up over the pier house, he gradually lowers himself head downwards until he can clasp his sweetheart round the neck. The guardian, however, once again discovers the rash youth, and after attacking him, has him expelled from the pier. The girls are next taken down to bathe, where the good lady feels sure they will be safe. Here again, however, the lovers meet, and secretly arrange a plot of elopement. Edwin gets back to his machine, dresses hastily, and jumping into a boat takes it close up to where his lady love is dressed and waiting, when, helping her into the boat, they go off amid the cheers of the other girls.

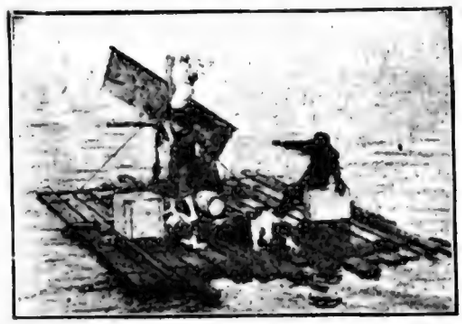
In "The Masquerade Party" the Vitagraph Co. introduce an effect which has already had a great deal to do with the success of "The Automobile Thieves"—a race between two motor cars in one of which are a number of robbers and in the other, policemen. The policemen board the robbers' car while both are going at full speed and capture the passengers. The reason for the pursuit is revealed in the opening scenes, in which the robbers are seen dressing as cowboys and in that garb going to a fancy dress ball and there robbing the guests at the muzzles of there revolvers. The scenes are tastily set and with the additional excitement provided by the motor chase, the subject should be a success.

"The Inquisitive Boy" is issued by the same firm and is a "bad boy" comic. An unsuspecting uncle presents his nephew with a new knife, replete with saw, scissors, screwdriver, etc., and the youngster immediately begins to use it. He cuts the top out of his uncle's silk hat, saws through the leg of a chair and of a table and takes his father's watch and the family clock to pieces. The results are as might be imagined. Uncle leans on the table and is precipitated to the ground, the boy's mother sits in the chair and suffers a like fate and when they rush to the kitchen in search of the youngster they find a fellow victim in cook, who scatters flour over them owing to the bottom of the bag having been cut out by the mischievous boy.

In The Spanish Serenader the Warwick Trading Co. have a film quite out of the usual rut and one which seems to us likely to appeal strongly to those tired of the usual "chase" or similar idea. The subject sets forth the trials of a gallant, with the inevitable guitar, who follows in the wake of a lady and afterwards sings beneath her window. The costumes and scenery, and the remarkable clearness of the photograph make the subject a very dainty one, and the final discomfiture of the love lorn wretch is sure to create roars of laughter. In order to converse with the lady he throws her the end of a speaking tube and engages in delightful dialogue through that medium. Unhappily the harsh parent comes on the lady thus engaged, and when she has retired pours boiling water through the tube. A head and shoulders view is given of the unhappy wretch. An expression of dismay gradually spreads over his face as he finds from the lack of answer to his remarks that the lady has gone. This is replaced by one of agony as the fluid strikes him full in the face.

The Nordisk Films Co's. latest is "The Anarchist's Mother-in-law." It opens with the lady of the house setting out to meet her mother at the station. When she returns with the visitor—a huge lady of the Woman's Rights type—the husband is discovered with the servant maid on his lap. The indignant mother-in-law chases him from room to room and as a last resource he flings himself from the window, but gets up apparently undamaged when the pursuers appear, re-enters the house and places a pail of water near the door of the sitting room, so that the mother-in-law involuntarily sits in it when she enters in pursuit. While the latter is recovering from the effects of the shock in an armchair, the hero obtains some dynamite and blows her up and at the finish is seen making peace with his wife.

Messrs. Cricks and Sharp seem to have a sure winner in their latest film, Saved from the Burning Wreck, two incidents of which our illustrations show. Evidently this firm has, with its customary enterprise, been on the scene during the actual burning of a ship, and then worked a series of incidents round the catastrophe, the whole being a vivid picture of a tragedy of the sea.



The subject opens with a barque sailing peacefully in a calm sea. The vessel is then observed to be on fire, and an explosion occurs. The crew put off in a raft, and the film depicts their sufferings before they are rescued, the lack of water leading to many well staged and pathetic scenes. This firm has a number of other subjects of good good quality, and inspection of their circulars is recommended.

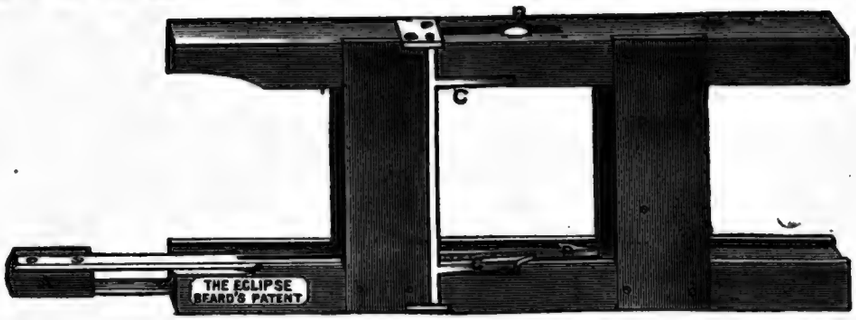
Showmen would do well to pay a visit to the Urban showrooms this week, an exceptionally good selection of films being on view there. There is one topical film—showing the journey of the bows of the Suevic from Belfast to Southampton—which deserves particular attention. The sight of "half a ship" or rather less—out in mid-ocean in very rough weather is one which few people will have another opportunity of witnessing, even by bioscope. The Urban operator has caught the whole of the incidents of the trip from one of the tugs, and presents us with views of the peculiar hull from every possible aspect. The triumphant entry into Southampton dry dock, where the stern portion of the vessel was already waiting for the joining operation, is also vividly shown.

Many good "magic" films have issued from Rupert Street, but certainly none better than one put out by the Urban Co. this week with the title The Mystery of a Cab. The fun in this picture is caused by a particularly clever series of disappearances, re-appearances and transformations which a sportive fare effects at the expense of his cabby. The latter gets his first shock when, turning round to address the passenger, he finds that he has vanished altogether. In perplexity he descends from his box and examines the portmanteau left in the cab. The latter explodes in his hand and simultaneously he sees a perfect duplicate of himself in the place of the passenger. This person he roughly grips and hauls from the cab, but finds nothing but an overcoat in his hand At this stage cabby's reason is saved by the re-appearance of the original fare, and the cab resumes its journey. Further mystification is experienced at a restaurant, where cabby picks up a tiny flower girl, and, as he is about to kiss her, finds a buxom woman in his arms instead. When the journey is resumed, the horse begins to take a hand, changing its colour from black to grey, and then becoming in turn a bull, a donkey and a goat. After this cabby suddenly finds himself between the shafts and the fare on the box, and with this cul-

BEARD'S SPECIALITIES.

Eclipse Carriers.

For Slides,
3¼ x 3¼,
10/6.



For any Size Slide,
4¼ x 3¼ to
3¼ x 3¼,
12/6.

Slides inserted and withdrawn from same End of Carrier. Produces nearly Dissolving Effect.

THE ONLY AUTOMATIC REGULATOR

For meeting Every Requirement for Cinematograph and Lantern Work.

Beware of Imitations.
Price **21/-** Each.
With Branch for Gauge
26/-.
Gauges 2¾ in.
21/- Each.
Gauges 3 in. **30/-** Each.

GENERAL SUNDRIES.

Parts and Fittings supplied for Bioscopes:— Spools, Bands, Springs, Rollers, Automatic Shutters., &c., &c.

ARC LAMPS, RHEOSTATS, JETS, &c., &c.

Optical Lanterns and all Accessories Complete for Exhibitions.

Repairs of all kinds undertaken and promptly executed.

FULL CATALOGUES POST FREE.

R. R. BEARD,

Manufacturer of Scientific Instruments, Optical Lanterns, Cinematographs, Arc Lamps, Jets, &c., &c.,
10, Trafalgar Road, Old Kent Road, LONDON, S.E.

minating indignity, the latter's appetite for mischief seems to be satisfied, the original horse re-appears and the cab drives off in the normal fashion.

"Wrongfully Accused" (Urban) is the story of an orphan girl, who in the first scene is shown setting out on a long walk to the nearest city in search of employment. On the way, she sinks down by the roadside from fatigue and is there found by a charitably disposed lady and gentleman, who take her home in their dog cart. This scene, it may be said in passing, is a delightful photograph. In the next we see the heroine being introduced to the mansion of her benefactor, where she is installed as under nurse. The head nurse resents this arrangement and from this circumstance a great deal of trouble falls to the lot of the orphan. In her desire to rid herself of her supposed rival the nurse takes some jewels from the table where her mistress has left them, hides a necklace under the orphan girl's pillow and keeps the rest for herself. The jewels are missed and the police called in and find the necklace under the pillow of the heroine, who is taken off to prison. In her delight at the success of the plan, the nurse drinks not wisely but deeply and in an intoxicated state goes to her bedroom with a lamp in her hand and falls, instantly settidg the bed clothes on fire. Another capital scene shows her staggering out of the room, which rapidly fills with smoke. She is carried off to the hospital severely burned and the police, calling to see the reason of the fire, discover the remainder of the jewels where she has dropped them on the floor. The conclusion shows the orphan heroine once more taken into favour. Without in any way being maudlin this subject is really pathetic and the notable clearness of the scenes is an additional recommendation.

Amongst Gaumont's issues this week is a new Clarendon film, Watch Me! The hero is one of those persons who know all that is worth knowing. First he wants to show a chauffeur how to start. Then he must show the boys how to bat. Then the man dusting the china shop receives instruction—each time the hero receives rough treatment. Finally, a hydrant having got out of order he is anxious to put it to rights, but is nearly killed as a result.

The present craze for diabolo has inspired the Gaumont Co. with the idea of compiling a very realistic film on the popular game—A Diabolo Tragedy. In the opening scene of the picture some parents of the working class bring their daughter a box of diabolo. On shopping expeditions and during school hours it is very easy to see that diabolo mania possesses the little mind to the exclusion of everything else. Even when night time comes the little one can be seen playing the game in her sleep, and we are shown a dream which is passing through the child's mind, where she imagines herself to be performing great feats with a spinning reel. In the next part of the picture comes the tragedy, for the little one, while crossing the road playing the game, walks under a motor car. The child's death is the inevitable end. In the last scene some years have passed, and the parents are turning out the chest of drawers in their daughter's bedroom. They come upon the box of diabolo, a quarrel between them ensues, and at the very moment when the husband is standing over his wife in a threatening attitude a vision of their daughter in an attitude of prayer appears to them and leads to reconciliation. The quality and staging of this picture are very good.

Gaumont's have made the best of the opportunity afforded by the Royal wedding, at Wood Norton, to obtain a very fine picture of the numerous Royal visitors on the auspicious occasion. Visitors to the Bourbon Royal Wedding is a picture of excellent photographic quality containing many striking portraits of the Royal elite who visited Wood Norton last week.

Niagara Falls is a picture which is worthy of a place on every general program. The course of the Niagara river is followed for some miles between rocky and narrow gorges and over precipitous falls. Some very striking effects of the fantastic rock formation are obtained. A striking view of the tons of swirling and whirling water, which comprise the actual Falls of world-wide fame, forms the centre part of the picture. The irresistible force of water is seen in its mad career, whirling, leaping, dashing, breaking and foaming on to the rocks beneath. In imagination the spectator is then taken on board the tourists' boat which enables the sight-seers to get within a few feet of the most dangerous parts of the Falls. The sight thus obtained is awe-inspiring, and at the same time magnificent. The black and rugged outline of the rocks stand in vivid contrast to mountains of foam and spray. The whole effect is extremely good, and stands out with splendid relief from the sheet. The film is appropriately tinted in a delicate shade of nature green. This is also a Gaumont subject.

Lanten Slide Binders that Stick. W. Tylar of 41, High Street, Birmingham, sends us samples of his Little Black 'Uns and Little Pink 'Uns lantern slide strips. They are made of silketeen and therefore are not easily torn. The sticky substance on them is of such a nature as to make them hold to the glass with great tenacity. The strips are easy to apply and do not spring off when the stide becomes heated during exhibition. In addition the pink coloured strips can be readily written upon with black ink, whilst when titling the black coloured ones the name of the snbject can be written with Tylar's Goldinum or white ink.

Novel Exhibition.

E. V. Coulling, of Rochester, N.Y., has a novel idea for a moving picture show. A few weeks ago he purchased an old canal boat, wainscotted the inside and fitted it up as a nickel theotre, under the name of the Star Floating Palace. The boat carries a 12-horse power gasoline engine, which furnishes power for the picure machine and the lights. The "Palace" was moored at the Newark dock. on account of the Wayne County Fair. Mr. Coulling will take in all the towns between there and Troy before the canal closes, stopping in each as long as the nickels continue to flow freely into the "floating palace."

Second-Hand Films.

1d. per line per insertion.

REYNOLDS, 3, Lebanon Gardens, Wandsworth, London.

Titls.	Feet.	Condition.	Price.
A City Man's Busy Day	600	New	£6 0 0
Lucky Necklace	500	,,	5 0 0
What the Curate Really Did ...	180	,,	1 15 0
Fatal Sneeze	130	,,	1 5 0
Cape to Cairo Railway	450	Used 6 months	4 0 0
Football Final	450	New	2 10 0
Oxford and Cambridge Boat Race ...	175	,,	1 0 0

TRADE CARDS.

KINEMATOGRAPH CAMERA MAKERS.

Charles Urban Trading Co., 48, Rupert Street, W.

KINEMATOGRAPH FILM MAKERS.

Charles Urban Trading Co., 48 Rupert Street, Shaftesbury Avenue, W.

Cricks & Sharp, London Road, Mitcham.

LANTERNISTS.

Hogg, A. R., Trinity Street, Belfast.

Phillips, Edmund, Claremont Studio, Mumbles, R.S.O., Glam.

LIVING PICTURE ENTERTAINERS.

Empire Bioscope Co., South Africa. London Representative — Ellis Friedlander, 37 Mecklenburgh Square, W.C.

Lightning Travels Co. (F. O. Seyd), "Tivoli" Tourist Station, Strand, W.C.

Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.

Tivoli Airship Co., 65 Strand, W.C.

West, Alfred, The Anchorage, Southsea, and 95 Mortimer Street, Regent Street, W.

West's (Our Navy, Army and Co onies), Polytechnic, Regent Street, W.

Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

MAKERS AND SELLERS OF PROJECTORS.

Charles Urban Trading Co., Ltd., 48 Rupert Street, W.

Peeps at London Shows.

Each week we shall visit a certain number of establishments where living pictures are shown, and give brief descriptions of what we have seen and how they were presented. We shall be glad to receive invitations from those who desire special notice.

The Holloway Empire.—This Moss-Stoll hall is very popular in the district which it serves, but the picture turns suffer from the usual cause—it is too short. We have occasionally seen a really good picturn turn here, on one visit—Urban's Trip to New York being shown with A Naval Engagement, and and another comic whose title we cannot recall, but generally the management subscribe to the "one picture policy, which seems to be so beloved of music hall managers. In the current week's program the film is The Prodigal Son, which, though a beautiful example of photography, is in our opinion quite unsuited for a music hall show, and there is no doubt that the audience would prefer a series of short comics and travel pictures. We are rather surprised that the Holloway management do not give the picture turn a better chance, for they have on occasions shown a full appreciation of the pulling power of a well-advertised film. An example is to be found in the picture specially taken of the recent Islington pageant, which brought so many people to the hall that it continued on the bill for three weeks. The operator does his work creditably but the picture is none too steady, and a stronger light would probably be used with advantage.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

THE

Moving Picture World

AND

View Photographer.

The World Photographic Publishing Co.,

361. Broadway, New York.

ubSscription—2 dols.–8/3—per Annum.

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX.

(PUBLISHED WEEKLY.)

To Two Dollars –8/3– per annum,

It is the oldest paper in America published in the interest of the

MOVING PICTURE BUSINESS.

Reaching Manufacturers, Dealers, Renters, Vaudeville Theatres, Managers of Moving Picture Shows and Showmen.

You Should Not Be Without It.

Films Publishing Co.,

36 East 23rd St., New York City, U.S.A.

The Operator who Wishes to Know His Business

Should not miss the opportunity of adding to his knowledge by reading Vols. 1 and 2 of the

Optical Lantern & Kinematograph Journal.

Each 3/6, or 4/- by Post.

From the Publishers:—

E. T. HERON & Co., Tottenham Street, W.

BRITISH 3 JA 08 MUSEUM.

MISCELLANEOUS ADS.

6d. per line (10 words).

Three insertions for price of two.

SITUATIONS VACANT.

WANTED, good slide painter (lady) immediately. Permanency to good worker. Apply Box 45, WEEKLY Office

SITUATIONS WANTED.

DISENGAGED—Kinema Photographer. First class Continental experience. Box 52, KINEMATOGRAPH AND LANTERN WEEKLY Office, Tottenham Street, W.

WANTED Engagements for First Class Kinematograph Entertainmets, public or private, 20 minutes to 2 hours show. All latest pictures.—Terms and dates apply REYNOLDS, 3 Lebanon Gardens, Wandsworth.

SCIENTIFIC Instrument Maker and Engineer, with 10 years' experience in the making of cameras and projectors, undertakes to make or repair in own workshop. Moderate charges.—Write to Box No. 53, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

EDGAR C. WHITE terminates 14 weeks' engagement with Waller Jeffs' Esq., on November 16th. Cicerone and Speciality Recitals. Something new on a picture show, wilh or without slides; this week, "Slides, Flags with Thrilling Histories." Immense success. Mr. Jeffs says "Magnificent." 12 Gladstone Street, Moss Lane West, Manchester.

FILMS FOR SALE AND WANTED.

FILMS ½d. foot. List ½d. stamp.—CROSS, Empire, Grays, Essex.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

FILMS for Sale, in perfect order, various subjects, from ½d. to 1½d. per foot private stock.—Apply REED BROWN, 148 Westgate Road, Newcastle-on-Tyne.

SELL or Exchange Thousands of Feet of Film, including following subjects as new:—Magic Sword, Big Swallow, Attack on Mission Station, The Looters, Terrible Sneeze, Run to the Fire and Rescue, Life on Man-o'-War, Let me Dream Again, Sambo and his Cigar, Naval Review at Spithead, Grimaces, Talking Head, Cabby Swimming a Stream, etc., etc.—DEE, The Studio, Cross Street, Reading.

A RECENT TESTIMONIAL. "Thanks for promptness in returning Films which we find to be greatly improved after treatment by you.—The Gaumont Coy., A. C. Bromhead, Manager."—THE PIONEER FILM CLEANING CO., 175 Drury Lane, W.C.

1,000,000 Ft. of Film to clean by the Pioneer Film Cleaning Co. Moderate Terms.—175 Drury Lane, W.C.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 42, Waterloo Road, London. Lists Free.

SLIDES (Seoond-hand), well painted, Life Model Sets, Songs, Effects, Comic, etc., from 4½d. each. Lists free. We can make or colour slides for you.—T. WING, High Street, Chesterton, Cambridge.

APPARATUS FOR SALE AND WANTED.

OXYGENATOR, Gaumont's, £8 8s., nearly new, for sale or exchange. Wanted 12 ft. Sheet with Bamboo Stand, Oxygen Cylinder and Regulator, Films, Song Slides.—F. GRAVESON, Rock Cottage, Wath, Rotherham.

KINEMATOGRAPH Camera for sale, will take 250 ft. film; Darlot lens. Could also be used as projector, 50/-. REED BROWN, 148 Westgate Road, Newcastle-on-Tyne.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world, large detailed catalogue, 8d.—HUGHES, Brewster House. Mortimer Road, Kingsland, N.

V.D. CHRONO, excellent condition; Darlot's Lens and Lantern Objector, 4½ in. Meniscus Condenser, 6 spools, travelling box and stand. £12 will take part in Films.—LUTHER, Market Walk, Huddersfield.

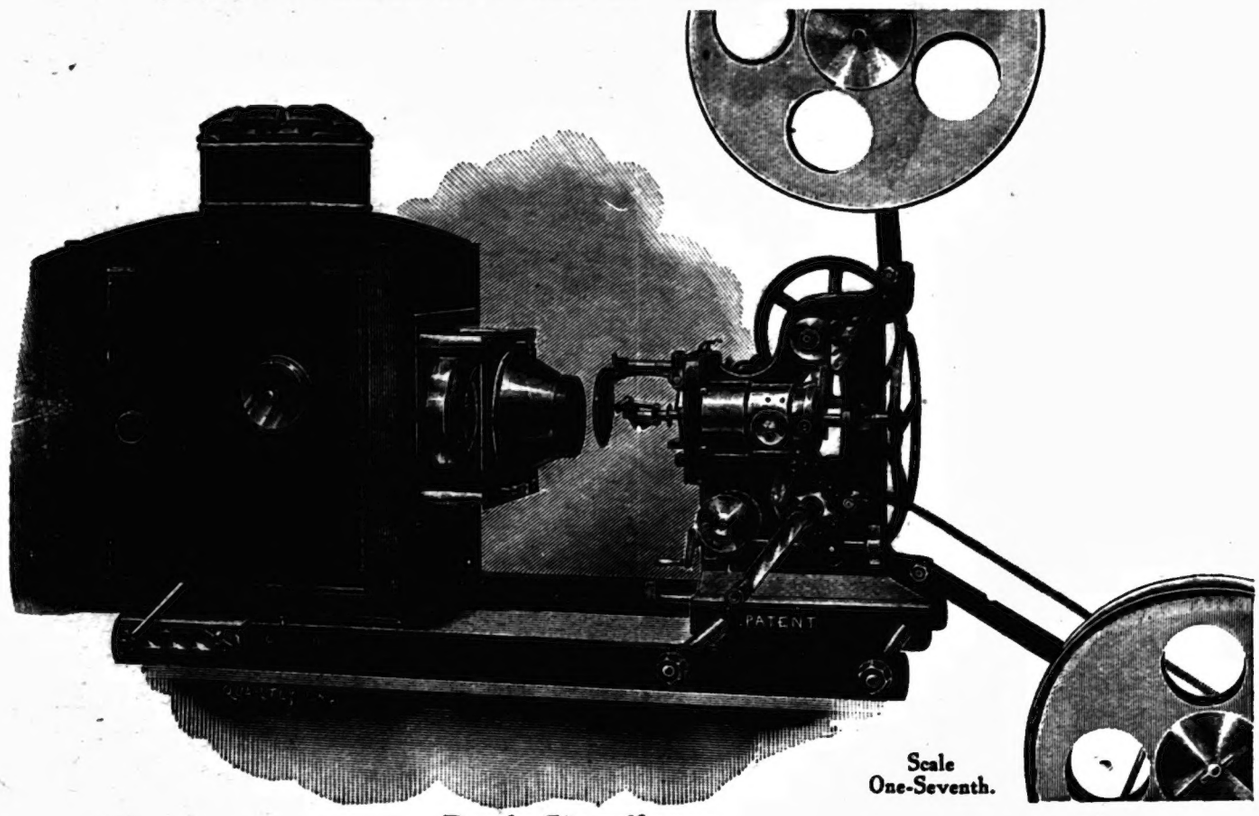
MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. Price 3s. 6d. each post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

The

"Universe" Bioscope

THE KINEMATOGRAPH WITHOUT FLICKER.



Scale
One-Seventh.

The Machine for

Rock Steadiness
Freedom from Flicker
Reliability
Durability
Simplicity

No WOOD USED.
Therefore Nothing to Warp.

TAKES ONE SECOND to change from moving to stationary picture by our Patent Laterial Grip Motion.
PATENT SAFETY SHUTTER
PATENT FILM ADJUSTMENT while operating. **COMBINED FILM REWINDER.** 1,000 feet of Film rewound in one minute without changing Spools.

CALL AND SEE IT, **Price £28.** **Or Write for Particulars.**

Can be Supplied by all the Principal Dealers.

L. KAMM & CO., Scientific Engineers and Manufacturers,
Complete Outfitters of all Apparatus for Taking and Projecting Cinematograph Pictures,
Factory & Wholesale Warehouse— 27, POWELL STREET, GOSWELL ROAD, LONDON, E.C.
Show Rooms— 25, CECIL COURT, CHARING CROSS ROAD, LONDON, W.C.
Telephone 8281 P.O. Central. Telegrams—Zerograph, London.

PAUL'S OPTICAL ARC LAMPS & RESISTANCES.

Special Features

Substantial design.

All parts adjustable for wear.

No lost motion in adjustments.

All working parts insulated.

No clamped connections to corrode.

Special Features

No loose parts.

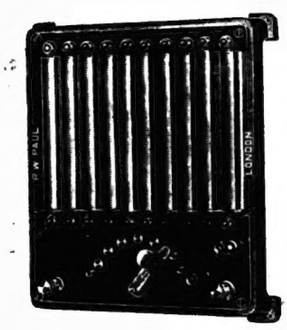
Special unbreakable carbon holders, securing accurate alignment.

Large China Knobs, clean and cool.

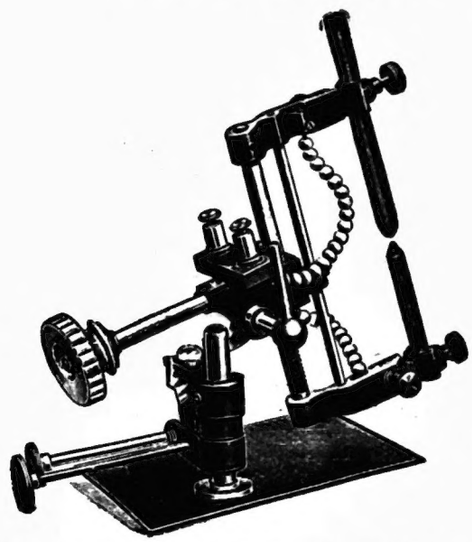
All Adjustments made from outside the lantern.

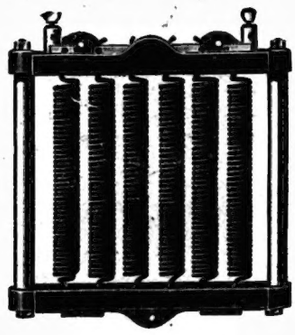
Racks of double width, Steel Screws & Pinions.

10 to 30 amp. lamp No. 6781 as illustrated, £3 12 6.
30 to 100 amp. lamp No. 6782, heavier make, £4 10 0



Adjustable Resistances,
Low voltage, £2 5 0.
High voltage, from £3 15 0.





Fixed Resistances,
to hang on wall or stand on floor,
from £1 10 0

5 to 15 amp. lamp, fitted on Universal Adjustable Stand, giving accurate vertical and horizontal adjustments, No. 6788, £3 3 0.

These Lamps are my own manufacture and are unequalled for durability and workmanship,

The well-known Exhibitor, Mr. J. CUMMINGS of Kilmarnock, writes:— Town Hall, Falkirk, *October 21st, 1907.*
Dear Sir,—Arc lamp arrived safely and giving every satisfaction, without doubt the best lamp on the market.
(Signed) J. CUMMINGS.

WRITE TO
Film Works,
NEW SOUTHGATE, N.

R. W. PAUL,
LONDON.

CALL AT
Show Rooms,
68, HIGH HOLBORN, W.C.

Telegrams: "Unipivot, London."
Telephone 4614 Holborn.

Printed and Published by E. T. HERON & Co., 9 & 11, Tottenham Street, Tottenham Court Road, London W.—November 21, 1907.